

SELECTED PRINTS

FROM THE PERMANENT COLLECTIONS



WORCESTER ART MUSEUM

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CATALOGUE
OF AN EXHIBITION OF
SELECTED PRINTS

FROM THE PERMANENT COLLECTIONS
OF THE WORCESTER ART MUSEUM

OCTOBER 1940

Mass.
WORCESTER ART MUSEUM

WORCESTER, MASSACHUSETTS

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WORCESTER ART MUSEUM
Worcester, Massachusetts

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The design on the cover is a detail from Plate IV

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INTRODUCTION

THE print exhibition scheduled for September, 1940, is of particular significance in that it marks the opening of the new Print Room and therewith the fulfillment of a need which has long been felt in this Museum. The collections of prints and drawings previously stored away in the basement and inaccessible to the public have now been given a room of their own where they are gathered together as a unit and filed systematically. Now for the first time we have a room equipped to handle about twelve thousand prints. In addition to the reference library and study tables there are also facilities for temporary exhibitions of from sixty-five to seventy-five objects. The program will provide for exhibitions drawn from material in the permanent collection as well as for occasional loans from individuals and institutions.

The inaugural exhibition is made up of prints selected for their outstanding quality and interest. With few exceptions these prints have never been published, reproduced or displayed by the Museum. It would seem appropriate, therefore, to devote the Introduction of this catalogue to a brief account of the collection as a whole and of its benefactors.

The Worcester Art Museum is the possessor of approximately eleven thousand prints of which almost seven thousand were acquired through the generosity of three individuals. In 1901 Mr. John Chandler Bancroft left us his exceptionally fine collection of three thousand Japanese prints; Mrs. Kingsmill Marrs'

bequest, in 1926, included fourteen hundred European and American prints; Dr. Samuel B. Woodward gave us his complete collection of Cruikshankiana, which amounts to twenty-three hundred items, in 1934. A number of other friends have at one time or another presented single prints and drawings of importance. Of the objects acquired through purchase, a collection of more than three thousand American engravings was bought in 1910 from Mr. Charles E. Goodspeed of Boston. The remaining items, purchased singly or in small groups, represent a variety of methods and schools.

The Bancroft collection covers the field of Japanese prints from the 17th century primitives to the 20th century and includes the work of one hundred and fifty-seven known artists. In scope as well as in the extraordinary quality and brilliance of the impressions, it ranks third among all public and private collections of its kind in the country. The prints are all uniformly mounted and labeled, and the entire collection has been fully catalogued by the late Dr. Frederick Gookin, for many years an outstanding authority on Japanese prints.

The Goodspeed collection is of particular interest and value; at the time of its purchase in 1910 it was considered by many to be the "largest and most comprehensive exhibit of the work of American engravers which has yet been brought together." Historically its importance is twofold: as a record of early American scenes and portraits, and as living examples of American engraving and its development from the end of the 17th century to approximately 1880. Special emphasis is placed on the methods of engraving on copper and

steel, such as line, stipple, mezzotint, and aquatint; also included are a number of wood engravings and lithographs. A great many of these prints were intended as book illustrations or as decorative vignettes designed for books, pamphlets, sheet music, certificates, legal documents, bank notes, etc. In addition, as Mr. Goodspeed said, "wherever possible to obtain them, I have included a portrait and an autograph of the engraver with his prints."

The Cruikshank collection, which Dr. Woodward gave to the Museum in 1934, consists of three thousand items. Of these, six hundred and forty-two illustrated books, several folios, and over fifteen hundred single prints are by George Cruikshank himself. It is one of the outstanding collections of its kind and contains many very rare originals. The illustrations range in subject matter from charming fantasy to the biting sarcasm of political cartoons and the almost fanatic temperance propaganda. There are, in addition, seven hundred and fifty-six separate prints by the Cruikshank contemporaries, Rowlandson, Gillray, Doyle, Crowquil, and others. Most of these prints are etchings or woodcuts, often brightly colored. Dr. Woodward has also included in his very generous gift a large number of reference books and catalogues pertaining either directly to Cruikshank or to the more general field of caricature and graphic art.

Of the sixty-six prints in this exhibition more than half belong to the Marrs collection, and of these a great majority are color prints. The history of color printing was a subject which especially interested Mrs. Marrs, whose comprehensive collection was formed under the guidance of S. R. Koehler and given in his

memory. The collection includes several hundred single prints illustrating chronologically the various color printing processes, and nearly thirty illustrated books, ranging in date from 1522 to 1822, which contain further examples of these techniques. There are many very fine chiaroscuro prints of the 16th century Italian schools and of subsequent periods when chiaroscuro woodcuts were popular in Germany, France and the Netherlands and eventually in England. Probably the most familiar and at the same time the most decorative prints in the collection are those of the French and English schools of the 18th and 19th centuries, works by such men as Schiavonetti, Ryland, Debucourt, Bonnet, Janinet and others. Their essential worth must be judged not as an original creation but as a reproductive process and as such they are excellent. The methods used for these color prints were line and stipple, mezzotint and aquatint. The more modern processes are represented by eleven works of Mary Cassatt as well as numerous examples of chromolithography and the photomechanical processes and newspaper work. The Marrs collection is not limited to color prints, however, but also contains several hundred black-and-whites of which perhaps the largest number are 19th century etchings. There are woodcuts, lithographs, and engravings from the hands of such well-known artists as Hans Sebald Beham, Jakob von Strassbourg, Piranesi, Millet and Goya.

The Worcester Museum has had no definite policy regarding the collecting of prints and drawings. Nearly three-quarters of the collection has been acquired by gift, and it is hoped that in the future other donors may become interested in its development. The pur-

chases of the Museum in this field will probably be limited in the future, as in the past, to individual prints of exceptional quality. This Museum has no desire to compete in scope with the great collections in the metropolitan cities, but aims to assemble gradually a well-balanced collection in each period. The comprehensive collections of American prints owned by the American Antiquarian Society, together with the Museum's Goodspeed collection, imply that Worcester has an exceptional opportunity to become especially strong in the still somewhat unexplored field of American Graphic Art.

ELIZABETH B. DEWEY

Assistant Curator of Prints

NOTE ON THE CATALOGUE

In the preparation of the catalogue no attempt has been made to give detailed biographical information on the artists. General references have been omitted entirely, and the bibliography is included only when there is direct reference to the specific print or problem under discussion. Dimensions are given in inches, height preceding width. The following are the abbreviations used:

- A.L.A.—*Index to Portraits contained in printed books and periodicals* (W. C. Lane and Nina E. Browne, ed.), Library of Congress, Washington, 1906.
- BARTSCH—Adam von Bartsch, *Le peintre-graveur*, Leipzig, 1854-1876 (nouvelle edition). 21 vols.
- BÉNÉZIT—E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays*, Paris, 1911. 3 vols.
- BERALDI—Henri Beraldi, *Les Graveurs du XIXe Siècle*, Paris, 1885-1892. 12 vols.
- BRYAN—Michael Bryan, *Dictionary of Painters and Engravers*, London, 1886. 2 vols.
- CARRINGTON—Fitzroy Carrington, *Engravers and Etchers*, Chicago, 1917.
- HIND—A. M. Hind, *A History of Engraving and Etching*, Boston, 1923.
- HÖHN—Heinrich Höhn, *Deutsche Holzschnitte bis zum Ende des 16. Jahrhunderts*, Leipzig, 1925.
- KURTH—Willi Kurth, *Albrecht Dürers sämtliche Holzschnitte*, Munich, 1927.
- LE BLANC—C. Le Blanc, *Manuel de l'amateur d'estampes*, Paris, 1854-1859. 4 vols.
- LINTON—W. J. Linton, *The Masters of Wood Engraving*, New Haven, 1889.
- MEDER—Joseph Meder, *Dürer-Katalog*, Vienna, 1932.

- MEYER—Julius Meyer, *Allgemeines Künstlerlexicon*, Leipzig, 1907. 3 vols.
- NAGLER—G. K. Nagler, *Allgemeines Künstler-Lexicon*, Leipzig, 1835-1852. 22 vols.
- NAGLER MONOGR.—G. K. Nagler, *Die Monogrammisten*, Munich, 1858-1879. 5 vols.
- PASSAVANT—J. D. Passavant, *Le peintre-graveur*, Leipzig, 1860-1864. 6 vols.
- PFISTER—Kurt Pfister, *Albrecht Dürer*, Leipzig, 1928.
- PORTALIS-BERALDI—R. Portalis and H. Beraldi, *Les graveurs du XVIIIe siècle*, Paris, 1880-1882. 3 vols.
- REICHEL—Anton Reichel, *Die Clair-Obscur Schnitte des XVI, XVII, XVIII Jahrhunderts*, Vienna, 1926.
- ROBERT-DUMESNIL—A. P. F. Robert-Dumesnil, *Les peintre-graveurs français*, Paris, 1835-1871. 11 vols.
- SALAMAN—Malcolm C. Salaman, *The Great Painter Etchers from Rembrandt to Whistler* (C. Holme, ed.), London, 1914.
- SCHERER—Valentin Scherer, *Dürer (Klassiker der Kunst)*, Stuttgart, 1904.
- SLATER—J. H. Slater, *Engravings and their Value*, London, 6th ed.
- THIEME-BECKER—U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig, 1907-. 33 vols.
- WAETZOLDT—Wilhelm Waetzoldt, *Dürer und seine Zeit*, Vienna, 1935.
- WURZBACH—A. von Wurzbach, *Niederländisches Künstler-Lexikon*, Vienna, 1906-1911. 3 vols.



BAPTISTE AÎNÉ.



Voilà qui mettra le premier la main sur son Capitaine, sous armes.

Revue de l'Armée de 1791, tome 15.

« L'Esprit de l'Armée » et le « Journal de l'Armée ».

BAPTISTE AÎNÉ BY PIERRE MICHEL ALIX

PIERRE MICHEL ALIX

France, 1762–1817

1 BAPTISTE AINÉ

PLATE I

Portrait bust of a gray-haired man with a long drooping moustache. He wears a fur cap with plumes and a uniform with a fur cape. The portrait is enclosed in an oval frame. Below, in a rectangular panel, is a scene in a forest, with groups of men in uniforms similar to that of the subject above. The central figure is dressed in long robes. Signed on plate: *gravé par P M Alix. / à Paris chez l'Auteur rue et Hôtel Serpente No 14.* The title, *Baptiste Ainé*, is printed under the portrait.

INS.: . . . *Voyons, qui mettra le premier la main sur son Capitaine, sans armes. Robert Chef de Brigands, Acte IV, Scene IX.*

Aquatint, colored. 12 $\frac{5}{8}$ x 8 $\frac{3}{8}$.

LIT.: Portalis-Beraldi I, p. 21, No. 3.

Baptiste Ainé was an 18th century actor, shown here in the rôle of Mazepa the Cossack hetman. Duplessi¹ lists numerous engraved portraits of the actor but omits this one. Bequest, Mrs. Kingsmill Marrs, 1926.

ANDREA ANDREANI

Italy, fl. 1584–1610

2 CHRIST SUCCUMBING UNDER THE WEIGHT OF THE CROSS

PLATE II

Christ in center, crowned with thorns, has fallen on left knee and hand. The cross leans across His left shoulder. As the Roman soldiers are driving Him on, two female saints in the left foreground support another who has fainted.

Chiaroscuro woodcut. 3 blocks (gray, brown, and black). 12 $\frac{7}{16}$ x 9 $\frac{1}{4}$.

LIT.: Bartsch XII, p. 42, No. 21. Bryan I, p. 38. Le Blanc I, p. 42, No. 14. Mayer I, p. 718, No. 12. Nagler Monogr. I, p. 36, No. 86.

¹G. Duplessi, *Catalogue des Portraits*, Paris, 1896–1911. 7 vols.

Wolfgang Stechow, "Ludolph Buesinck," *Print Collector's Quarterly* XXV, No. 4, p. 417.

After a drawing by A. Casolano. The signature and inscription have been cut off with the margin. It should read: *All. Sig. Fabio Buonsignori Nobile Senese. Andrea Andreani intagliatore in Siena. 1591.* A monogram is also recorded in the lower margin.

Bequest, Mrs. Kingsmill Marrs, 1926.

ANONYMOUS

Germany, 15th Century

3 EXECUTION OF THE FIVE KINGS

At left are soldiers in suits of armor led by Joshua, whose name, *Josue*, is printed below him. Five kings at right are hanging with ropes around their necks from three trees. The cut is situated almost half way down from the top of the page and runs the full width and about a third of the length of the page. It has a double border above and below.

Woodcut, colored. $4\frac{1}{2} \times 7\frac{5}{8}$.

LIT.: Perry B. Cott, "German Wood Block Prints," *Worcester Art Museum Bulletin* XXIV, No. 1, p. 9.

A full page of folio size from the Cologne Bible of 1479, published by Heinrich Quentell, scene and text from the Book of Joshua X, 26. Chapter XI is on the reverse side. The text, in two columns, is in German dialect and printed in Gothic type. The designer of the cuts is not known, but the influence of the Flemish School and of early manuscripts is seen in the style and character. Kautzsch¹ suggests the cuts were copied from manuscript miniatures or hand drawings and possibly cut by a French block printer. More specifically he compares the style to that of the old Cologne manuscript No. 516 in the Berlin Library.

Museum purchase, 1933.

¹R. Kautzsch, *Die Holzschnitte der Kölner Bibel von 1479*, Strassburg, 1896.



CHRIST SUCCUMING UNDER THE WEIGHT OF THE CROSS

BY ANDREA ANDREANI

ANONYMOUS

Germany, 15th Century

4 THE MIRACLE OF TOBIAS

Tobias, center, holds his father's left hand in his as he touches the right eye with his other hand. A lady at the right, with a turban, supports the father. Behind her is the tower symbolizing the gates of Nineveh. Conventionalized trees in center and the Angel Raphael at the left, with Tobias' wife, Sarah, followed by three noblemen. A bird flies overhead toward the central figures. The name *Thobye* is written above Tobias and again above his father. Double border above and below.

Woodcut, colored. $4\frac{5}{8} \times 7\frac{3}{8}$

Lit.: Perry B. Cott, "German Wood Block Prints," *Worcester Art Museum Bulletin* XXIV, No. 1, pp. 9-10 (repr.).

A woodcut from the Nuremberg Bible of 1483 published by Anton Koberger, with cuts borrowed from the Cologne Bible of 1479. The original page measured $16 \times 11\frac{1}{8}$ before it was cut down. The scene is from the Book of Tobit, XI, in which Tobias cures his father of blindness. The text on the reverse side of the page is in High German and printed in Gothic type. Museum purchase, 1933.

JOHN TAYLOR ARMS

United States, 1887-

5 LACE IN STONE

The façade of Rouen Cathedral seen in detail from directly opposite. Signed in lower right corner of plate: *Lace in Stone, Rouen. Arms, 1927.* Signed in margin: *John Taylor Arms, 1928.*

Etching. $14 \times 11\frac{1}{4}$.

Lit.: Dorothy Noyes Arms, "John Taylor Arms, Modern Mediaevalist," *Print Collector's Quarterly* XXI, pp. 134-135 (repr.). Knoedler and Co., *Catalogue, Fine Prints of Two Centuries*, N. Y., April, 1929, p. 108, No. 259 (repr.).

REPR.: Kennedy and Co., *Comprehensive Exhibition of the Work of Living American Print Makers*, N. Y., 1929, on cover.

Gift of Edward A. Bigelow, 1937.

FRANZ ASPRUCK

Germany, fl. 1590–1603

6 CHRIST AND THE APOSTLES

a. ST. JAMES MINOR

An old man, baldheaded and barefooted, with beard and voluminous robes, holds a book in his left hand as he stands facing the spectator. Signed: *A. C. and F. o A.* in upper corners.

INS.: in halo, *Jacob Minor*; below, *Sanctam Ecclesiam Catholicam Sanctorum Communionem*; in lower right corner, *10*.

Punch and line engraving. $4\frac{1}{8} \times 2\frac{7}{8}$.

b. ST. SIMON

A large man with shaggy hair and beard stands center and glances to left. He is barefooted. Both hands are hidden by voluminous robes. A sword hangs at his left side. Signed: *F. o A.* and *A. C.* in upper corners.

INS.: in halo, *Simon*; below, *Remissionem Peccatorum*; in lower right corner, *11*.

Punch and line engraving. $4\frac{3}{4} \times 2\frac{1}{8}$.

c. JUDAS

A man with shaggy hair and beard steps forward onto his left foot. His head is turned to the left. He has in his right hand an open book and in his left a bag of money. Signed: *A. C.* and *F. o A.* in upper corners.

INS.: in halo, *Judas*; below, *Carnis Resurrexionem*; in lower right corner, *12*.

Punch and line engraving. $4\frac{3}{4} \times 2\frac{1}{8}$.

d. ST. MATHIAS

A baldheaded man with a long beard leans his right arm on a long sword and holds an open book in his left hand. Signed: *F. o A.* and *A. C.* in upper corners.

INS.: in halo, *Mathias*; below, *Et Vitam Aeternam Amen*; in lower right corner, 13.

LIT.: Bryan I, p. 54. Meyer II, p. 343. Nagler Monogr. I, p. 123. Thieme-Becker II, p. 194. Wurzbach I, p. 31.

Numbers 10 through 13 in a series entitled *Christ and the Apostles*. It is not known what *A. C.* stands for. The *F. A.* on each side of the circle are the artist's initials.

Bequest, Mrs. Kingsmill Marrs, 1926.

FRANCESCO BARTOLOZZI

British Isles, 1727–1815

7 MADONNA DELLA SEDIA

The Madonna, in embroidered shawl and headdress, is seated forward in her chair facing right and clasping the Child to her. The Infant St. John, with halo, reed cross and camel's hair garment, holds his hands together in a gesture of worship. The group is enclosed in an oval within a rectangular border. There is an allegorical remarque below of a woman seated in an armchair facing left, with a quill pen in her left hand and a large notebook in her right. Another book lies on the table at right. A small cherub posed at left with Roman fasces, sheaf of laurel and round marble plaque. Signed below: *Raffael pins./ F. Bartolozzi del. et sculps./ Published according to Act of Parliament the 9 of April 1778.*

Stipple engraving in red. $10\frac{11}{16} \times 9\frac{1}{4}$.

LIT.: Le Blanc I, p. 163, No. 27. A. W. Tuer, *Bartolozzi and his Works*, N. Y., 1881, II, p. 145, No. 2020.

Engraved after the painting by Raphael (1516) in the Pitti Palace, Florence.

Bequest, Mrs. Kingsmill Marrs, 1926.

HANS SEBALD BEHAM

Germany, 1500–1550

8 ORNAMENT WITH TWO GENII

Two winged cherubs riding toward each other on the backs of serpents. The cherub at the left is seated facing the

spectator; the cherub at the right turns his back. Signed with monogram and dated in upper center of plate, 1544.

Line engraving. 1st state. $1\frac{1}{8} \times 4\frac{3}{8}$.

Lit.: Eduard Aumüller, *Les petits maîtres allemands; Barthélemy et Hans Sebald Beham*, Munich, 1881, p. 66, No. 253. Bartsch VIII, p. 217, No. 236. Le Blanc I, p. 241, No. 140. Meyer III, p. 240. Nagler Monogr. III, p. 622, No. 37¹. William Bell Scott, *The Little Masters*, London, 1881, p. 74 (repr.).

The first state, before the additional shading in the background.

Bequest, Mrs. Kingsmill Marrs, 1926.

WILLIAM BLAKE

British Isles, 1757–1827

9 INDUSTRIOUS COTTAGER

A woman and a small girl walk left along the path from a stile to a cottage, each carrying a bundle of firewood. Signed on plate: *painted by Ge. Morland./ Engraved by W. Blake.*

Ins.: *Industrious Cottager. / London published May 12th 1788 by J. R. Smith, No. 31 King Street, Covent Garden.*

Stipple engraving in brown. $10\frac{1}{4} \times 11\frac{1}{4}$.

Lit.: Archibald G. B. Russell, *The Engravings of William Blake*, Boston, 1912, p. 151, No. 66; Slater, p. 160; J. T. H. Bailey, "Industrious Cottager," *Connoisseur* (extra No.), 1906.

Morland's painting is in the collection of Mr. H. Darrel Brown in London and was exhibited at the Burlington Fine Arts Club in the winter of 1910–1911. It was painted in 1803 as a companion piece to the "Idle Laundress."

Bequest, Mrs. Kingsmill Marrs, 1926.

LUDWIG BÜSINCK

Germany, ca. 1590–ca. 1650

10 HOLY FAMILY

The Madonna is seated facing right with the Christ Child lying in her lap. Joseph, at right holding staff, leans over to

look at the Child. A pattern of leaves and branches forms the background. Signed in lower right corner of plate: *A. Bloem. inv./ L. Busic sc.*

Chiaroscuro woodcut. 3 blocks. 1st state (gray-browns). $9\frac{1}{2} \times 7\frac{1}{8}$.

Exh.: Museum of Fine Arts, Boston, Oct.–Nov., 1939.

Lit.: Le Blanc I, p. 554, No. 4. Nagler Monogr. IV, p. 293, No. 976. Thieme-Becker V, p. 199. Wolfgang Stechow, "Ludolph Buesinck," *Print Collector's Quarterly* XXV, No. 4, p. 412 (repr.), pp. 413, 417, 419.

After a drawing by Abraham Bloemaert.

Bequest, Mrs. Kingsmill Marrs, 1926.

GIULIO CAMPAGNOLA

Italy, ca. 1482–post 1514

11 ST. JOHN THE BAPTIST

St. John stands in center, holding a baptismal cup in his left hand and gathering his robes to him with his right hand. Two figures and a flock of sheep in the left background. A hill town at right. Unsigned and undated. Watermark: tripod in circle with stem.

Manière pointillée. $11\frac{1}{2} \times 9\frac{1}{2}$.

Coll.: St. John Dent.

Lit.: Bartsch XIII, p. 219, No. 5; p. 371, No. 3. Tancred Borenius, *Four Early Italian Engravers*, Boston, 1923, p. 105, No. 11. Carrington, p. 166 (repr.). A. M. Hind, "Some Early Italian Engravers before the time of Marcantonio," *Prints and Their Makers* (Fitzroy Carrington, ed.), N. Y., 1912, pp. 31, 130 (repr.). A. M. Hind, *Catalogue of Early Italian Engravings . . . in the British Museum*, London, 1910, p. 491; p. 494, No. 2 (repr.); p. 464, No. 8 (Mocetto). Paul Kristeller, *Giulio Campagnola*, Berlin, 1907, pp. 8, 10, 15; p. 18, No. 3; pl. III (repr.). Paul Kristeller, *Andrea Mantegna* (S. A. Strong, ed.), London, 1901, p. 460. Le Blanc I, p. 574, No. 3. Nagler II, p. 376; X, p. 393, No. 5 (Mocetto). Passavant V, p. 164. Slater, p. 203. Thieme-Becker V, p. 451. Adelyn D. Breeskin, "A Recent Accession," *Baltimore Museum Quarterly* I (Jan. 1936), pp. 4–6. Campbell Dodgson, "The Classics," *Print Collector's Quarterly* XXVI, No. 2, p. 170 (repr.). Gustavo Frizzoni, "Disegni di Antichi Maestri . . .," *L'Arte* VIII (1905), p. 249. Émile Galichon, "Girolamo Mocetto: Peintre-Graveur de XVI^e Siècle," *Gazette des Beaux-Arts* XIII, pp. 336, 339. A. M. Hind, "Gulio Cam-

pagnola," *Burlington Magazine* XIII, p. 365. Leona E. Prasse, "An Engraving of St. John the Baptist by Julio Campagnola," *Cleveland Museum Bulletin* XXII (Feb. 1935), pp. 15-18 (repr. on cover).

The figure of St. John is considered to be a copy of a lost drawing by Mantegna. There are numerous drawings of the subject, including a study in bistre attributed to Giulio and Domenico Campagnola, formerly in the Galichon collection and now in the Louvre. Another drawing, which has been regarded as an original study, is in the Ambrosiana but Kristeller lists it as a copy after the print. Hind records a third drawing in the British Museum Catalogue as "an early copy after this print [by Mocetto] in pen and ink" (Anonymous Italian drawings, 1880, 10. 9. 25). Mocetto's print was also made after the original Mantegna drawing. It is in reverse of the Campagnola and the landscape background is different. There is also a banderole at the head of St. John with the inscription: *EGO VOX CLAMANTIS IN DESERTO PARATE VIAM DOMINI*. The Worcester Campagnola has been cut down at top and bottom and the signature and publisher's address are therefore missing.

Bequest, Mrs. Kingsmill Marrs, 1926.

UGO DA CARPI

Italy, ca. 1460-ca. 1523

12 DIOGENES AND THE PLUCKED ROOSTER

PLATE III

Diogenes, with long hair and beard and in swirling drapery, sits leaning slightly forward, his left foot tucked behind the right. With his left hand he holds the end of the garment to his breast. A large book lies open in the foreground and a plucked rooster stands in the upper right corner of the composition. The right arm of Diogenes is extended downward as he points a stick at the open book in the lower left corner. The book is signed across its pages: *Francescus Parmen. per Ugo Carp.*

Chiaroscuro woodcut. 4 blocks (red-browns and black). 19 $\frac{1}{8}$ x 14.



DIOGENES AND THE PLUCKED ROOSTER
BY UGO DA CARPI

LIT.: Bartsch XII, p. 100, No. 10. Bryan I, p. 237. Le Blanc I, p. 596, No. 24. Linton, p. 212. Nagler II, p. 447. Nagler Monogr. III, p. 690, No. 1642. Reichel, p. 30. Slater, p. 209. Thieme-Becker VII, p. 49, Stanislao Fraschetti, "Esposizione delle Stampe a Chiaroscuro alla Galleria Nazionale di Roma," *L'Arte* III, pp. 172, 174, 176 (repr.). Luigi Servolini, "Colour Woodcuts," *Print Collector's Quarterly* XXIV, No. 4, pp. 417, 420 (repr.). Luigi Servolini, "Ugo da Carpi," *Print Collector's Quarterly* XXVI, No. 1, pp. 43, 45-46.

Diogenes sent a plucked rooster to Plato as a joke because Plato had defined man as an animal with two feet and no feathers. Da Carpi's print was executed after a drawing by Parmigianino (Francesco Mazzuoli da Parma), 1504-1540. Bequest, Mrs. Kingsmill Marrs, 1926.

MARY CASSATT

United States, 1855-1926

13 MOTHER BATHING CHILD

A woman in a yellow print dress kneels on one knee. With one arm around the child, she reaches with her left hand into a large blue tub of water. Monogram lower center. Signed in pencil in lower margin: *édition de 25 épreuves. Imprimé par l'artiste et M. Leroy. Mary Cassatt.*

Drypoint with color aquatint. 12 $\frac{5}{8}$ x 9 $\frac{7}{8}$.

Number six in a set of ten done "à la poupée" in imitation of the Japanese method.

Bequest, Mrs. Kingsmill Marrs, 1926.

MARY CASSATT

United States, 1855-1926

14 THE TOILETTE

A young woman facing away from the spectator and bending over a hand basin. She is clad in only a skirt, of green, pink, and white stripes. The wall is blue, as is the rug, which has a pattern of ferns and leaves. There is a ewer on the floor and two bottles on the washstand. The mirror in back reflects the side of the girl's head. Monogram in

lower center. Signed in pencil in lower margin: *édition de 25 épreuves. Imprimé par l'artiste et M. Leroy. Mary Cassatt.*

Drypoint with color aquatint. $14\frac{1}{2} \times 10\frac{5}{8}$.

Lit.: Adelyn Breeskin, "The Graphic Works of Mary Cassatt," *Prints* VII, pp. 65 (repr.), 69-70.

REPR.: *Cincinnati Museum Bulletin* VIII, No. 2, part 1, on cover.

Number eight in a set of ten prints done "à la poupée" in imitation of the Japanese method. Published in 1891.

Bequest, Mrs. Kingsmill Marrs, 1926.

BARTOLOMMEO CORIOLANO

Italy, 17th Century

15 VIRGIN WITH CHRIST CHILD

The Virgin, in robes and with nimbus, faces left. The Christ Child, seated on a pillow in her lap, faces right. Signed at left: *G. R. In./ B. Cor. F.* Framed in oval within rectangular border. Title printed in a cartouche below: *Jesus Maria.*

Chiaroscuro. 3 blocks (yellow-brown and black). $8\frac{3}{8} \times 6\frac{1}{4}$.

COLL.: J. Peoli. A. Firmin-Didot. P. Gervaité, 1860.

Lit.: Bartsch XII, pp. 53-54, No. 7. Le Blanc II, No. 48. Nagler III, p. 199. Reichel, p. 60, No. 51 (repr.). Thieme-Becker VII, p. 415. Wolfgang Stechow, "Ludolph Buesinck," *Print Collector's Quarterly* XXV, No. 4, p. 415.

After a drawing by Guido Reni. There are also impressions in reverse in gray-green.

Bequest, Mrs. Kingsmill Marrs, 1926.

LUCAS CRANACH, THE ELDER

Germany, 1472-ca. 1553

16 ST. CHRISTOPHER

The giant saint with staff in hand climbs out onto the river bank. On his shoulders is the Christ Child holding globe and cross. A monk on the distant bank is feeding two

swans. Mountain village seen in left background; two Saxon shields and the Cranach coat of arms hang on the tree at left.

Chiaroscuro woodcut. 2 blocks (gold-brown and black). $11\frac{1}{8} \times 7\frac{7}{8}$.

Ехн.: Museum of Fine Arts, Boston, Oct.-Nov., 1939.

LIT.: Bartsch VII, p. 283, No. 58. Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts*, London, 1911, II, p. 296, No. 61c. Höhn, pp. 86 (repr.), 142. William M. Ivins, Jr., *Notes on Prints*, N. Y., 1930, p. 67 (repr.). Friederich Lippmann, *Lucas Cranach*, Berlin, 1895, pp. 7-10, No. 6. Reichel, p. 52, No. 2 (repr.). Slater, pp. 18, 245.

REPR.: Max Geisberg, *Bilder-Katalog zu der deutschen Einblatt Holzschnitte der ersten Hälfte des XVI Jahrhunderts* (Schmidt, ed.), Munich, 1930, p. 110, No. 594.

A late impression with the date, 1506, cut away.

Bequest, Mrs. Kingsmill Marrs, 1926.

LUCAS CRANACH, THE ELDER

Germany, 1472-ca. 1553

17 TOURNAMENT WITH LANCES

Knights in full armor and mounted on heavily decorated horses are wielding lances. Man with mounted drums center; another blowing a bugle. A couple watches from a window in center background; others from the balcony at right. Monogram lower center: *L C 1509*.

Woodcut. $11\frac{7}{8} \times 16\frac{3}{8}$.

COLL.: Paul J. Sachs, Cambridge.

LIT.: Bartsch VII, p. 294, No. 125. Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts*, London, 1911, II, p. 293, No. 54. Frederick Lippmann, *Lucas Cranach*, Berlin, 1895, No. 28. Slater, pp. 12, 245.

REPR.: Max Geisberg, *Bilder-Katalog zu der deutschen Einblatt Holzschnitte der ersten Hälfte des XVI Jahrhunderts* (H. Schmidt, ed.), Munich, 1930, p. 113, No. 621.

One of three woodcuts by Cranach commemorating the tournaments at Wittenberg, November 15 and 16, 1508.

Museum purchase, 1935.

PHILIBERT LOUIS DEBUCOURT

FRANCE, 1755-1832

18 ANNETTE ET LUBIN

A young man on his knees, center, presents a girl in white to a gentleman in fine clothes and white wig and his companion, at right. A white lamb stands beside the girl, left. A procession of peasants approaches, and a herdsman tends his flock in the distant landscape. Below are two portrait medallions surrounded by farming equipment and a bagpipe. Cottage in left background. An old woman in cap and fichu and an old man with long hair and jacket face each other in the medallions. Two doves in nest above. Signed: *Peint et gravé par De Bucourt Peintre du Roi. 15 Juin 1589.*

INS.: *Annette et Lubin. / Lubin. / Monseigneur, voyez ses larmes; / Mettez fin à ses allarmes. / Monseigneur, voyez ses larmes; / Ah! laissez-vous attendrir. / Scene XVI. / Tout le monde connoit le délicieux Conte / moral dans lequel M^r. Marmontel à si / bien peint la touchante anecdote d'Annette / et Lubin, et qui à fourni le sujet de / l'aimable Comédie de M^{me}. Favart. / Ces intéressans villageois dont beau / coup de personnes ignoroient l'existence, / vivent encore et habitent le village de / Corneil en Paris où ils offrent le / parfait modele de l'amour Conjugal. Les / vertus et la douceur d'Annette, le / courage et la franche gaïté qui caractérise / encore aujourd'hui le bon Lubin, leur ont fait supporter les traverses inséparables / de la vie; mais des circonstances malheureuses / jointes à la rigueur de l'hiver dernier les ayant / réduit à la plus dure nécessité, des personnes temoins / de leur infortune ont invité les ames sensibles à les secourir; l'intérêt / que leur jeunesse avoit inspiré s'est ranimé en leur faveur, et chacun s'est empressé de participer à leur consolation. En leur particulier M^{rs}. les Comédiens Italiens leur ont assuré une pension de 300 fr. / Les deux médaillons au bas de cette gravure sont leurs / portraits actuels dessinés d'après nature. / Avec Privilege du Roi. / A Paris, chez l'Auteur. Cour du Louvre, la 5^e porte / à gauche en entrant par la Colonnade, au 1^{er}.*

Color aquatint. 14¾ x 10⅛.

LIT.: Bénézit II, p. 41, No. 22. François Courboin, *L'estampe française*, Brussels, 1914, p. 116. Emile Dacier, *La gravure de genre et de moeurs*, Brussels, 1925, p. 48. Campbell Dodgson, *Old French Colour-Prints*, London, 1924, p. 28, pl. 83 (repr.). Maurice Fenaille, *L'oeuvre gravé par Philibert Louis Debucourt*, Paris, 1898, No. 22. Nagler III, p. 441. Portalis-Beraldi I, p. 691; p. 693, No. 1. Thieme-Becker VIII, p. 511.

The subject of the composition was taken from a *conte* by Marmontel and adopted as a comedy by M^{me}. Favart.

The original characters were still living at the time of its publication. Their portraits in old age appear in the vignette. Bequest, Mrs. Kingsmill Marrs, 1926.

PHILIBERT LOUIS DEBUCOURT

France, 1755-1832

19 LA PROMENADE PUBLIQUE

A large crowd of gentlemen and ladies in best attire are seen strolling under the trees or seated at small tables. A man in center is tipped back precariously in a chair; another in left foreground. A small boy carries a tray of refreshments at right center. Five men converse around a table at right. Signed on plate lower right: *D B 92*.

INS.: *Dessiné et gravé par Debucourt Peintre et Graveur. / La Promenade Publique / à Paris chez Depeuille, M^d. d'Estampes, Rue Denis No. 52. Section de Bon Conseil. / Imprimé par Blin Inc.*

Color aquatint. 4 plates. $17\frac{7}{8} \times 24\frac{3}{4}$.

LIT.: Bénézit II, p. 41, No. 33. Emile Dacier, *La gravure de genre et de mœurs*, Brussels, 1925, pp. 39, 48, 104, pl. LXXXIII (repr.). Campbell Dodgson, *Old French Colour-Prints*, London, 1924, p. 28; pls. 84-85 (repr.). Maurice Fenaille, *L'oeuvre gravé par Philibert Louis Debucourt*, Paris, 1898, No. 33. Hind, p. 302. Portalis-Beraldi I, pp. 691, 695, No. 12. S. T. Prideaux, *Aquatint Engraving*, London, 1909, p. 65, Slater, p. 262. Thieme-Becker VIII, p. 511. American Art Association, *Catalogue No. 4206 (Nov. 1935)*, *Bishop Collection, No. 50* (repr.). André Blum, "Un musée de la gravure; la collection Edmond de Rothschild," *L'Art et les Artistes XXXIII*, p. 31. Campbell Dodgson, "The Classics," *Print Collector's Quarterly XXVI*, No. 2, p. 180 (repr.); p. 185. M. Knoedler and Co., "French Colour Prints and Line Engravings of the 18th Century," *The Print Collector's Bulletin I*, (1930), No. 1, pp. 22-23 (repr.).

Always popular for its color and subject matter, this print is considered one of the masterpieces of color aquatint. Among the characters depicted in the scene are several popular models and the Duc de Châtres, later King Louis Philippe, who is blowing kisses.

Bequest, Mrs. Kingsmill Marrs, 1926.

JEAN DUPLESSI-BERTAUX

France, 1747-1813

20 MARIE ANTOINETTE

The medallion portrait of Marie Antoinette shows her head and shoulders, a décolletée dress, earrings, necklace, and a plumed headdress. Her face is turned slightly to the left. The vignette below contains a scene of the French Revolution (the surrender at Varennes). In the center is a coach drawn by two pairs of horses and surrounded by infantrymen. A woman with a baby descends from the coach. Artillerymen at right drag cannon, as the cavalry departs at left. Signed below on plate: *Duplessi Bertaux inv. et del. *An 8 de la Repub. Duplessi Bertaux aqua forti.* and the title: *Marie Antoinette Josephe Jeanne de Lorraine.*

Mezzotint, engraving and etching. 8 x 7½.

LIT.: Surgères, Marquis de Granges de, and G. Bourcard, *Les françaises du XVIIIe siècle*, Paris, 1887, pp. 216-217.

Marie Antoinette was the wife of Louis XVI of France (1755-1793). Surgères and Bourcard mention another impression of this print in which the only variation is a fichu instead of a décolletée neckline.

Bequest, Mrs. Kingsmill Marrs, 1926.

ALBRECHT DÜRER

Germany, 1471-1528

21 CHRIST IN THE GARDEN

Christ kneels at right, His hands before Him in gesture of surprise. An angel head and a chalice appear over rocks at right. Three men sleep below gnarled tree at left while Roman soldiers enter gate behind. Signed lower center with monogram and dated 1515.

Etching on iron. 9¾ x 6.

COLL.: Dr. Augustus Sträter, Aix-la-Chapelle. E. B. Holden, N. Y. Paul J. Sachs, Cambridge.

LIT.: Bartsch VII, p. 42, No. 19. Carrington, p. 132 (repr.). Campbell Dodgson, *Albrecht Dürer*, London, 1926, No. 82. Passavant III, p. 146; p. 148, No. 19. Scherer, pp. 135 (repr.), 376, 385. Slater, p. 12. Tietze III, pp. 57, 115, 120, 276 (repr.), 700, No. 648. Waetzoldt, pp. 79, 159, No. 117 (repr.).

One of six etchings which Dürer executed on iron. The original plate is in the Staatsbibliothek in Bamberg. A study¹, in reverse, in pen and dark bistre belongs to the Albertina (No. 118 in the Catalogue). A comparison of the drawing and the print shows slight differences in the rendering of the angel's head and Christ's drapery. The Worcester impression is an early proof before all rust marks.

Museum purchase, 1935.

ALBRECHT DÜRER

Germany, 1471-1528

22 DESCENT INTO LIMBO

Christ kneels on right knee, center, with arm outstretched to man below at right, while monsters threaten Him from above. A group of patriarchs at left in archway is led by Adam and Eve and three cherubs. Signed, with monogram, on side of stone, lower right. Dated 1510 on stone opposite Christ's head. Watermark: Meder 316.

Woodcut. 15 $\frac{5}{8}$ x 11 $\frac{1}{8}$.

COLL.: A. Freiherr von Lanna, Prague. P. Gellatly, London. Paul J. Sachs, Cambridge.

LIT.: Bartsch VII, p. 118, No. 14. A. M. Hind, *An Introduction to a History of Woodcut*, Boston, 1935, II, p. 384. Kurth, p. 32, No. 217 (repr.). Linton, p. 86. Meder, pp. 126-127, No. 121. Nagler Monogr. I, No. 350; pp. 11, 82, 182. Passavant III, pp. 158-159. Pfister, pp. 42, 98, No. 94 (repr.). Scherer, pp. 253 (repr.), 384, 391, XVIII, XX. Slater, p. 291. Tietze II¹, pp. 56, 63f, 116, 216 (repr.), No. 449. Waetzoldt, pp. 153, 162 (repr.).

An early proof from the series, the "Great Passion."

Museum purchase, 1935.

¹Tietze III, No. 646; pp. 115, 120, 276 (repr.). Waetzoldt, No. 118 (repr.).

ALBRECHT DÜRER

Germany, 1471-1528

23 FLIGHT INTO EGYPT

Virgin and Child are riding on an ass guided by Joseph through a grove of palms. A cow, deer, rabbit, two salamander, and birds are also depicted in the woodland scene. A cloud of winged cherubs hovers in the upper right corner. Monogram, left foreground. Watermark: scale in circle (Meder 169).

Woodcut. $11\frac{5}{8} \times 8\frac{1}{4}$.

COLL.: R. Scholtz, Budapest. L. Bruckman, Cologne. Paul J. Sachs, Cambridge.

LIT.: Bartsch VII, p. 132, No. 89. Campbell Dodgson, "Dürer's Woodcuts," *Prints and their Makers* (Fitzroy Carrington, ed.), N. Y., 1912, p. 11 (repr.). Höhn, pp. 57 (repr.), 140. Kurth, p. 28 (repr.). Linton, p. 86 (repr.). Meder, p. 176, No. 201. Nagler Monogr. I, p. 188. Passavant III, p. 161. Pfister, p. 97; No. 84 (repr.). Scherer, XVII, pp. 204 (repr.), 383, 390. Slater, pp. 12, 291. Tietze I, pp. 81, No. 273; 94, 209 (repr.), 280, 318, 352, 421. Waetzoldt, pp. 150 (repr.), 132.

An early proof before the text was added. Dated about 1503.

Museum purchase, 1935.

ALBRECHT DÜRER

Germany, 1471-1528

24 SAMSON KILLING THE LION

Samson, in loose garments and sandals, is seated astride the lion, facing left, and prying the lion's mouth open with bare hands. The background includes a castle atop a hill at the right, a tree in the left middle distance, a flock of birds, and a fortified castle by a mountain lake, left background. Monogram, lower center. Watermark: large *Reichsapfel* (Meder 53).

Woodcut. $15\frac{1}{16} \times 10\frac{1}{16}$.

COLL.: R. Scholtz, Budapest. P. Gellatly, London. A. Freiherr von Lanna, Prague. Paul J. Sachs, Cambridge.

LIT.: Bartsch VII, p. 116, No. 2. Campbell Dodgson, "Dürer's Woodcuts," *Prints and their Makers* (Fitzroy Carrington, ed.), N. Y., 1912, p. 7 (repr.). A. M. Hind, *An Introduction to a History of Woodcut*, Boston, 1935, II, p. 384. Höhn, pp. 40 (repr.), 140, No. 40. Kurth, p. 22, No. 103. Meder, p. 117, No. 107. Nagler Monogr. I, p. 176, No. 57. Passavant III, p. 158, No. 2. Pfister, p. 97, No. 73 (repr.). Scherer, pp. 160 (repr.), 381, 389. Slater, p. 293. Tietze I, pp. 26, No. 96; 165 (repr.), 389. Waetzoldt, p. 134. Harry David, "Dürers Simsonholzschnitt und Israel von Meckenem," *Monatshefte für Kunstwissenschaft* V (1912) No. 4, pp. 129-131, pl. 31 (repr.). William M. Ivins, Jr., "Notes on three Dürer Woodblocks," *Metropolitan Museum Studies* II, pp. 109-110.

Early proof, dated about 1496-1497. The original block is in the Metropolitan Museum, New York. Written in pencil on the reverse of this print: "believed to be the finest impression from the block."

Museum purchase, 1935.

ANTHONY VAN DYCK

Flanders, 1599-1641

25 JUDOCUS CITERMANS

Half length portrait of a man with a moustache, lace collar and cuffs, and heavy velvet sleeves. Two rows of buttons down the front of his suit. The lower half of the print is sketched in roughly, but the head and shoulders are complete in detail. Signed, lower left: *Ant. van Dyck fecit aqua forti*. Watermark: Wiberal 2.

INS.: *Iodocus Citermans, Antverpiensis pictor magni ducis florentini*. Lower center, *G. H.*

Etching. 3rd state. $9\frac{3}{4} \times 6\frac{3}{8}$.

COLL.: Dr. H. Wolff, Bonn. Emil Schröter, Dresden.

LIT.: Bryan I, p. 450. William H. Carpenter, *Memoir of Sir Anthony Van Dyck with a descriptive catalogue of the etchings executed by him . . .*, London, 1844, pp. 111-112. E. Dutuit, *Manuel de l'amateur d'estampes*, Paris, 1884-1885, IV, p. 166, No. 12³. Nagler IV, p. 238. Frank Newbolt, *Etchings of Van Dyck*, London, No. 16 (repr.). Slater, p. 642. Friederich Wiberal, *L'iconographie d'Antoine van Dyck d'après les recherches de H. Weber*, Leipzig, 1877, p. 62, No. 12³. Wurzbach I, p. 467, No. 12³.

REPR.: Knoedler and Co., *Catalogue, The Portrait Etchings of Anthony van Dyck*, N. Y., 1934. *Worcester Art Museum Bulletin* VII, No. 4, opp. p. 14.

Judocus Suttermans was a Flemish painter in Antwerp, 1597–1680. The third state of this print is distinguished by the addition of the G. H. to the signature and inscription, G. H. being the initials of Gillis Hendricx the publisher. Museum purchase, 1916.

RICHARD EARLOM

British Isles, 1743–1822

26 VIEW OF A SEAPORT

Six sailing vessels are lying in the shelter of the harbor. Groups of men and women are active on the shore in the foreground, others in skiffs. A Corinthian column and cornice is visible at the left, and trees on the opposite shore. Signed: *Claude le Lorrain delint. R. Earlom fecit*. Watermark: Three dogs—one at each side of a pedestal, forefeet on a step above the hindfeet. The third stands on the top. The design on the surface of the pedestal resembles a hunter's horn.

INS.: *Published Sept. 1st, 1775, by John Boydell Engraver in Cheapside. No. 120. From the Original Drawing in the Collection of the Duke of Devonshire.*

Etching with mezzotint. $8\frac{1}{8} \times 10\frac{1}{4}$.

LIT.: John Boydell (ed.), *Liber Veritatis*. . . , London, 1777, I, p. 12, No. 2; pl. 2 (repr.). Bryan I, p. 462. G. Grahame, *Claude Lorrain, Painter and Etcher*, London, 1895, p. 57. Hind, p. 275. Portalis-Beraldi II, p. 109. Slater, p. 296. John Smith, *A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters*. . . London, 1829, VIII, pp. 194–195, No. 2. Thieme-Becker X, p. 283.

One of the series of three hundred prints by Earlom after the drawings of Claude Lorrain entitled "Liber Veritatis." The drawings are in bistre and several have additional white. All are in the collection of the Duke of Devonshire. The original drawing, after which this print was made, is signed and dated "at Rome, 23 Aug. 1678" and, according to the



ORNAMENTAL CUP BY PAUL FLINDT

Boydell publication, there is also a painting of the same subject in the possession of Lord Palmerston at Broadlands, Hampshire, and another owned by Dr. Newton, Bishop of Bristol. According to Smith's Catalogue, this second version is "probably the one now in the collection of Peter Miles, Esq., of Bristol, and differs from the print in the disposition of the figures only."

Bequest, Mrs. Kingsmill Marrs, 1926.

KERR EBY

United States, 1889—

27 SEPTEMBER 13TH, 1918: ST. MIHIEL DRIVE

A line of troops moves slowly along a road which runs diagonally from right to left across war ravaged fields. Other soldiers are sitting by the roadside. A great black cloud hangs overhead, while in the distance is an impenetrable darkness. Signed in pencil: *Kerr Eby. Ed. 100.*

Etching. 10 $\frac{3}{8}$ x 16.

LIT.: Dorothy Keppel, "Kerr Eby," *Print Collector's Quarterly* XXVI, No. 1, pp. 82 (repr.), 91.

REPR.: *Art Digest* IX, p. 22; X, p. 20. *Art News* XXXIV, No. 15, p. 2. *Prints* VI, p. 85.

Gift of Edward A. Bigelow, 1935.

PAUL FLINDT

Germany, 1590–1620

28 ORNAMENTAL CUP

PLATE IV

An engraved goblet with fruit, bird, and angel heads included in the design. Signed: *P. V. N.* at stem of cup.

Punch engraving. 9 x 5.

LIT.: Nagler Monogr. IV, 2950, No. 2 or 3399, No. 5. August Winkler, "Die Gefäss- und Punzensticker der deutschen Hochrenaissance," *Jahrbuch der königlichen preussischen Kunstsammlungen*, XIII (1892), p. 103.

Probably one of a series of forty plates executed in 1554. The initials P V N signify Paul von Nürnberg, or Paulus Vlindt Norimbergensis.

Bequest, Mrs. Kingsmill Marrs, 1926.

J. B. GAUTIER D'AGOTY

France, 18th Century

29 FREDERICK THE GREAT IN ARMOR PLATE V

The half-length portrait of Frederick the Great shows him facing left with his head turned toward the spectator. He is wearing a white wig, a suit of armor, a white bow under his chin, and a red velvet cloak over his right shoulder. His left hand is leaning on the top of a heavy stick. A tent is visible in the right background.

Color mezzotint. 3 plates (blue, red, yellow). $9\frac{9}{16} \times 7\frac{9}{16}$.

Gautier D'Agoty employed the LeBlon process of color printing from three plates, superimposing the impression to obtain the desired color. As far as we know this is a unique impression.

Bequest, Mrs. Kingsmill Marrs, 1926.

CLAUDE GELLÉE (LE LORRAIN)

France, 1600-1682

30 LE BOUVIER

A shepherd is seated under a tree on the river bank at right playing a horn, while the cattle wander across the river to the opposite bank. A house is seen among the trees at the left. Signed on plate in lower right margin: *Claudius in et F Roma 1636*; in left margin, 4.

Etching. 3rd state. $5 \times 7\frac{11}{16}$.

Lit.: Carrington, pp. 247-248 (repr.). G. Graham, *Claude Lorrain; Painter and Etcher*, London, 1895, p. 79. P. G. Hammerton, *Etching and Etchers*, London, 1868, p. 178. Robert-Dumesnil I, p. 13, No. 8. Salaman, pp. 5, 128 (repr.). Slater, p. 226. Wedmore, p. 36 (repr.).



FREDERICK THE GREAT IN ARMOR
BY J. B. GAUTIER D'AGOTY

Frederick Wedmore, *Fine Prints*, London, 1897, pp. 38, 39, 193. William Aspenwall Bradley, "The Road to Rome," *Print Collector's Quarterly* VII, p. 349 (repr.). F. Keppel, "Other Etchings from the Tracy Dows Collection," *Print Collector's Quarterly* I, p. 86 (repr.).

The third state of this print is distinguished by the number four in the left margin and by the inscription in the lower margin.

Bequest, Mrs. Kingsmill Marrs, 1926.

CLAUDE GELLÉE (LE LORRAIN)

France, 1600–1682

31 THE DANCE UNDER THE TREES

Six figures are grouped together by a fallen log under a tree at right. Three others are dancing, center. At left is a team of oxen. Unsigned but bearing the number 6 in the left margin.

Etching. 2nd State. $5\frac{3}{8} \times 7\frac{13}{16}$.

Lit.: Elfried Bock, *Geschichte der graphischen Kunst*, Berlin, 1930, p. 350 (repr.). Carrington, p. 247. G. Graham, *Claude Lorrain; Painter and Etcher*, London, 1895, p. 82 (detail repr.). Hind, pp. 163, 164 (repr.). Nagler V, p. 346². Robert-Dumesnil I, pp. 14–15, No. 10²; XI, p. 170, No. 10². Salaman, pp. 24, 134 (repr.). Slater, p. 226. Frederick Wedmore, *Fine Prints*, London, 1897, pp. 38–39.

The second state is distinguished by the addition of the number six in the left margin.

Bequest, Mrs. Kingsmill Marrs, 1926.

HENDRICK GOLTZIUS

Netherlands, 1558–1616

32 HERCULES KILLING CACUS

Hercules standing in the center of a large cave, faces slightly to the right with feet braced wide apart. He grasps a heavy club with both hands above his head and is about to swing it down on Cacus who is sprawled at his feet with left arm and leg stretched out in defense. Two figures look

through the opening at left. Oxen and bats at right. Signed on rock, lower left: *H. Goltzius inue. A° 88.*

Chiaroscuro woodcut. 3 blocks (green, yellow, black). 16½ x 13.

LIT.: Bartsch III, p. 72, No. 231. E. Dutuit, *Manuel de l'amateur d'estampes*, Paris, 1884-1887. IV, p. 445, No. 231. O. Hirschmann, *Goltzius*, Leipzig, 1921, pp. 127-128, pl. XLIII (repr.). Nagler VI, p. 13. Slater, p. 18. Thieme-Becker XIV, p. 352. Wurzbach I, p. 600, No. 231.

REPR.: *Prints* III, No. 4, p. 14.

Bequest, Mrs. Kingsmill Marrs, 1926.

FRANCISCO JOSÉ DE GOYA

Spain, 1746-1828

33 LA DIVISION DE PLACE

The scene is one end of an arena; a wooden fence cuts the composition diagonally from upper right to lower left. Spectators are crowded around the outside of the enclosed area to watch two bull fighters in action. Horses in upper left corner. Signed, near lower margin to left of center: *Goya.*

Lithograph. 12 x 16⅞.

COLL.: J. Peoli.

LIT.: Beraldi VII, p. 200. Loys Delteil, *Manuel de l'amateur d'estampes des XIXe et XXe siècles*, Paris, 1925, II, No. 289. Julius Hofmann, *Francisco Goya, Katalog seines graphischen Werkes* (Meister der Graphik), Vienna, 1907, p. 181, No. 280. Valerian von Loga, *Francisco de Goya*, Berlin, 1921, p. 237, No. 728 d¹, pl. 83 (repr.). August L. Mayer, *Francisco de Goya* (trans. R. West), London, 1924, p. 228, No. 280; pl. XXXIId (repr.). Hugh Stokes, *Francisco Goya, His Work and Personality*, London, 1914, p. 375, No. 13. Slater, p. 351. Hermann Voss, *Francisco de Goya* (Meister der Graphik), Leipzig, 1910, pp. 47, 52, No. 68 (repr.). Paul Lefort, "Essai d'un catalogue raisonné de l'oeuvre gravé et lithographié de Francisco Goya," *Gazette des Beaux-Arts* XXV (1868), pp. 179-180.

REPR.: *Print Collector's Quarterly* XII, p. 45. *The Arts* X, No. 2, p. 102.

An early proof before the lettering. Number four in the series "Les Taureaux de Bordeaux." Dated 1825.

Bequest, Mrs. Kingsmill Marrs, 1926.

CHARLES STORM VAN'S GRAVESANDE

Belgium, 1841-1924

35 PINES AND BEECHES, WOLFHEZEN

A path runs from the lower left corner into the middle distance at center, where there is a house partly visible among sloping hills and trees. There is a large grove of trees at left and another in the right foreground, and a view across the fields at the extreme right. Monogram in lower left corner. Signed in pencil, lower right margin: *Ch. Storm van's Gravesande*.

Drypoint. $9\frac{3}{8} \times 12\frac{7}{8}$.

Storm van's Gravesande, an Impressionist and a student of Félicien Rops in Brussels, was a prolific artist. His etchings and drypoints number about five hundred and his lithographs, about one hundred. This print is one of his many landscapes executed in Holland and Belgium.

Bequest, Mrs. Kingsmill Marrs, 1926.

FRANCIS SEYMOUR HADEN

British Isles, 1818-1910

36 SUNSET IN IRELAND

A quiet stream flows from right center into middle distance. There is a grove of trees on the left bank and in the center background. Signed, lower left corner of plate: *Seymour Haden 1863*. Signed in pencil in lower margin at left: *Very early*. At right: *Seymour Haden*.

Drypoint. $5\frac{1}{2} \times 8\frac{1}{2}$.

Lit.: Beraldi VIII, p. 41, No. 44. Carrington, p. 269 (repr.). W. R. Drake, *Descriptive Catalogue of the Etched Work of Seymour Haden*, London, 1880, No. 44. H. N. Harrington, *The Engraved Work of Seymour Haden*, Liverpool, 1910, No. 51; p. 25 (repr.). Salaman, pp. 38, 219 (repr.). Frederick Keppel, "Notes on the Etchings from the Tracy Dows Collection," *Print Collector's Quarterly* I, pp. 14, 20 (repr.).

An early proof on Japan paper.

Bequest, Mrs. Kingsmill Marrs, 1926.

WINSLOW HOMER

United States, 1836–1910

36 THE LIFE-LINE

A seaman holds an unconscious girl on a boatswain's chair, center, suspended from a heavy cable between high seas and a gray sky. Signed, lower left corner of plate: *Homer, 1884*. Lower right corner: *copyright 1884 Winslow Homer*. Signed in pencil, lower right margin: *Winslow Homer*.

Ins.: *copyright 1887 by C. Klackner. 17 East 17th St., New York.*

Etching (green). $12\frac{1}{8} \times 17\frac{7}{8}$.

Lit.: W. H. Downes, *Life and Works of Winslow Homer*, Boston, 1911, pp. 114 (repr.), 151. Frank Weitenkampf, *American Graphic Art*, N. Y., 1912, p. 17. Whitney Museum of American Art, *Catalogue, Winslow Homer Centenary Exhibition* (Dec. 15, 1936–Jan. 15, 1937), No. 118.

After the painting by Homer, 1884, in the collection of the Pennsylvania Museum of Art.¹ The only difference is that a small piece of the composition has been cut off each end of the print, thereby eliminating the top of the rocky cliffs and the coastguardsmen which appear at the extreme right in the painting.

Bequest, Mrs. Kingsmill Marrs, 1926.

FRANÇOIS JANINET

France, 1752–1813

37 LA BARAQUE RUSTIQUE

A family group behind an old brick farmhouse. The children are playing, and the father leans in the doorway, center, watching the woman prepare food. Signed on plate, lower right: *A. Ostade 1673*. In lower margin: *A. Ostade pinx. Janinet sculp.*

Ins.: (cut off and pasted on back) *La Baraque Rustique. Gravé de même grandeur que le Dessin Original et coloré qui est dans la collection de M^r. Basan.*

¹*Pennsylvania Museum of Art Handbook*, 1931, pp. 72–73 (repr.).

Color aquatint. $9\frac{7}{8} \times 8\frac{1}{4}$.

LIT.: Bénézit II, p. 708. C. Hofstede de Groot, *Catalogue Raisonné of the Works of the most eminent Dutch Painters of the 17th Century*, London, 1910, III, p. 294, No. 503. Nagler VII, p. 242, No. 16. Portalis-Beraldi II, pp. 465, 481, No. 75. John Smith, *A Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters* . . . London, 1829, I, p. 158, No. 188. Thieme-Becker XVIII, p. 386.

According to the inscription this print was made from the aquarelle by Ostade in the collection of Monsieur Basan. H. Mireur's *Dictionnaire des ventes d'art*....(Paris, 1911) lists a Pierre-François Basan, French engraver and collector (1723-1797). There is also a painting by Ostade entitled "The Cottage Dooryard"¹ which is in the collection of Mr. Joseph Widener, dated 1675 and measuring $17\frac{3}{8}$ by $15\frac{5}{8}$. Janinet's print is in reverse of the painting and differs from it in such details as the number of boards and hinges in the chicken coop, the design of the picket fence, and the open window shutter. The print has been dated about 1778 or 1779.

Bequest, Mrs. Kingsmill Marrs, 1926.

FRANÇOIS JANINET

France, 1752-1813

38 LE REPAS DES MOISSONEURS

A group of peasants at left behind a haystack and an old stone farmhouse with a thatched roof. Some are eating from bowls, others loading hay on a wagon. A family group stands in a doorway at right. Ducks are splashing in a puddle in the foreground. Signed on plate, lower right: *F. Janinet sculp.*

Color aquatint. $12\frac{5}{8} \times 17$.

LIT.: Bénézit II, p. 708. Nagler VII, p. 242, No. 9. Portalis-Beraldi II, No. 54. Thieme-Becker XVIII, p. 386. M. Knoedler and Co., "French Colour Prints and Line Engravings of the 18th Century," *The Print Collector's Bulletin* I, No. 1 (1930), p. 31 (repr.).

¹W. R. Valentiner, *Paintings in the Collection of Joseph Widener at Lynnewood Hall*, Elkins Park, Pennsylvania, 1931, pp. 218-219 (repr.).

After a painting by Pierre Alexander Wille, fils. Dated 1774-1775.

Bequest, Mrs. Kingsmill Marrs, 1926.

JEAN-EMILE LABOUREUR

France, 1877-

39 PÊCHE À LA LIGNE

A man and woman are seated on the edge of a pond fishing, center foreground. Two boys carry fishing equipment at left. Another couple strolls along a path. In the background are several simple plaster buildings with tiled roofs and open casements, partly concealed by large trees. Signed, lower left corner, with monogram *L* and 1928; in pencil in lower margin: *Laboureur. 36/68 ép.*

Engraving. $8\frac{3}{4} \times 10$.

REPR.: *Dictionnaire biographique des artistes contemporains* (1910-1930), (Édouard-Joseph, ed.), Paris, 1931, II, p. 294.

Museum purchase, 1929.

CARLO LASINIO

Italy, 1757-1839

40 IL SODOMA

Head and shoulders of a man with white hair and beard, wearing a white linen blouse, brown sleeveless jacket, and a green cape over his left shoulder. He is facing right, with his head turned toward the spectator. The background is green. Labelled on plate in lower margin: *Razzi detto il Sodoma*; and signed with initials *C. L.* Watermark: top left side of a baroque shield containing the letters *C. O.* and the stem of another letter which runs off the edge of the paper.

Color mezzotint. 4 plates. $6\frac{1}{8} \times 5$.

The Italian artist Il Sodoma, whose real name was Giovanni Antonio Bazzi, was born at Vercelli in 1477 and died at Siena in 1549.

Bequest, Mrs. Kingsmill Marrs, 1926.



ST. PAUL, ST. BARBARA AND ANOTHER FEMALE SAINT
BY NICOLAS LE SUEUR

HANS SEBALD LAUTENSACK

Germany, ca. 1524–1563

41 LANDSCAPE

A fortified castle surmounts a rocky peak at right, and at the base is a village. A foot stile in the center foreground is a distinguishing feature. Signed, lower center, with initials and a shield with the date, 1553.

Etching. $6\frac{5}{8} \times 4\frac{3}{8}$.

Lit.: Bartsch IX, p. 216, No. 25. Gutekunst and Klipstein, *Catalogue XXXII*, Bern, 1934, p. 21, No. 194. Knoedler and Co., *Catalogue, Engravings, Etchings and Woodcuts of the XV and XVI Centuries*, N. Y., 1939, p. 63, No. 185.

Bequest, Mrs. Kingsmill Marrs, 1926.

AUGUSTE LEPERE

France, 1849–1918

42 FIN DE JOURNÉE

Two men in left foreground are gathering bundles of fagots. There are several trees at right by a stream. In the left background are two windmills. Signed lower right margin: *A. Lepere. 1st état. 1/35. "Fin de Journée."*

Color woodcut. 2 blocks (black and brown). $8\frac{1}{8} \times 6\frac{3}{8}$.

Lit.: Beraldi IX, p. 132, No. 4. American Art Association, Anderson Gallery, *Sales Catalogue, No. 4151*, N. Y., Feb., 1935, p. 33, No. 154. Bequest, Mrs. Kingsmill Marrs, 1926.

NICOLAS LE SUEUR

France, 1690–1764

43 ST. PAUL, ST. BARBARA AND ANOTHER FEMALE SAINT

PLATE VI

St. Barbara stands at the left with a palm branch held in the crook of her right arm. St. Paul is the central figure. The Saint at the right carries a small vessel in her right hand. Above their heads is an Angel Glory.

Chiaroscuro woodcut with etching. 2 blocks (brown and green). 15¼ x 10⅝.

Lit.: Le Blanc II, p. 543, No. 13. Nagler XX, p. 115, No. 16; XIII, p. 521; XIV, p. 546. Portalis-Beraldi II, p. 682.

Some former owner wrote in pen in the lower left corner: *Raphael de Colle. Jesus Christ et ses Apostres*. Although that information is incorrect, this print is, however, after the original drawing in the Crozat collection by Rameghni (Il Bagnacavallo), a pupil of Raphael and Francia. The etched lines are by Robert de Séri (P. P. A. Robert) and the woodblock is by Le Sueur.

Bequest, Mrs. Kingsmill Marrs, 1926.

LOUIS LOZOWICK

United States, 1892-

44 STILL LIFE

A cup and saucer with a spoon in the cup, half an apple, a pear, an apple, and a folded napkin arranged on a checkered table cloth. Monogram in lower left corner. Signed in pencil: *Louis Lozowick '29*.

Lithograph. 10¼ x 13⅛.

Lit.: *Index of Twentieth Century Artists* III, p. 277, No. 7.
Museum purchase, 1929.

LOUIS LOZOWICK

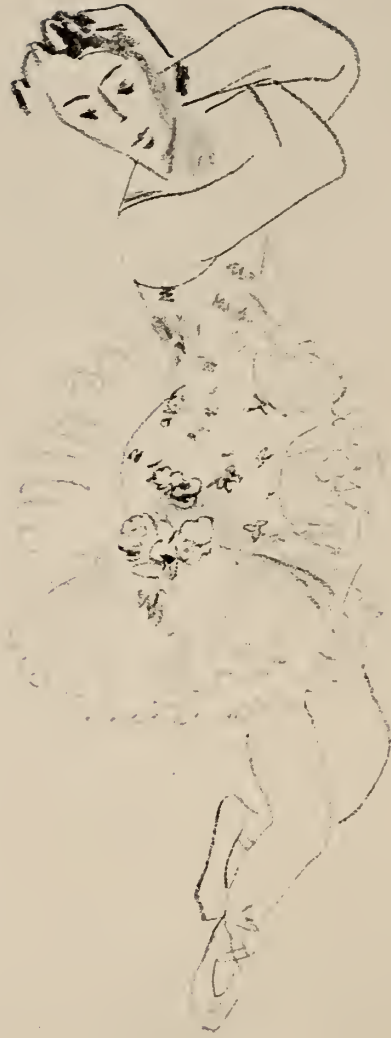
United States, 1892-

45 TANKS

A large tank in center foreground; another in the left background. A pipe runs across from left to center and down. Heads of black and white truck horses, lower left, and an airplane, upper left, complete the design. Monogram lower left corner. Signed in pencil in margin below: *Louis Lozowick '29*.

Lithograph. 14 x 8.

REPR.: *Creative Art* IX, p. 372.
Museum purchase, 1929.



DANSEUSE BY HENRI-MATISSE

ANTOINE MASSON

France, 1636-1700

46 GUILLAUME DE BRESACIER

Portrait bust of a man with gray hair, mustache and goatee, dressed in black robes with a white lace collar, and facing three-quarters to the left. Enclosed in an oval frame on which is the following inscription: *Guillaume de Bresacier. Segretaire des Commandements de la Reyne, 1664.* Signed in lower side of frame: *N. Mignard Aueneonensis pinxit. Ant. Masson sculpebat 1664.* Coat of arms and laurel branches below.

Line engraving. 2nd state. $13\frac{1}{8} \times 10\frac{3}{16}$.

Lit.: Bryan II, p. 119. Nagler IX, p. 427, No. 12. Robert-Dumesnil IV, p. 111, No. 15². Charles Sumner, *The Best Portraits in Engraving*, N. Y., 1875, p. 14. Frederick Keppel, "Other Etchings from the Tracy Dows Collection," *Print Collector's Quarterly* I, pp. 90-91 (repr.).

Bresacier was Secretary to Queen Maria Theresa in 1664. This print is also called "The Gray Headed Man." The second state is distinguished by the two misspellings, "Brisasier" and "Segretaire."

Bequest, Mrs. Kingsmill Marrs, 1926.

HENRI-MATISSE

France, 1869-

47 DANSEUSE

PLATE VII

A girl in ballet costume lying on her left side, facing the spectator, and supporting her head with her left arm. Signed in pencil: *Henri-Matisse. 124/130.*

Lithograph. $13 \times 19\frac{1}{4}$.

Museum purchase, 1919.

JEAN FRANÇOIS MILLET

France, 1814-1875

48 WOMAN POURING WATER INTO JARS

A peasant woman is pouring water from a wooden bucket into two pottery jugs, left. There is an old stone well at

right and a house and gate in the background. Signed lower right corner: *J. F. Millet*.

Woodcut. $5\frac{5}{8} \times 3\frac{3}{4}$.

Lit.: Beraldi X, p. 70, No. 32. Alfred Lebrun (Keppel trans.), *Life and Works of Millet*, N. Y., 1887, No. 32. Slater, p. 483. Frederick Keppel and Co., "Jean François Millet," *Print Collector's Bulletin*, N. Y., 1908, p. 28 (repr.). Robert J. Wickenden, "The Art and Etchings of Jean François Millet," *Print Collector's Quarterly* II, pp. 241, 250 (repr.).

Drawn by Jean François Millet and cut by his brother, Pierre. Dated 1854.

Bequest, Mrs. Kingsmill Marrs, 1926.

JEAN FRANÇOIS MILLET

France, 1814-1875

49 WOMAN SEWING

A peasant woman, seated facing a window at right, is sewing on a large piece of material. A cabinet is visible in the left background. Watermark: coat of arms with crown.

Etching. $4\frac{1}{8} \times 2\frac{1}{8}$.

Lit.: Beraldi X, p. 67, No. 10. Hind, p. 315 (repr.). Alfred Lebrun (Keppel trans.), *The Life and Works of Millet*, N. Y., 1887, No. 10. Robert J. Wickenden, "The Art and Etchings of Jean François Millet," *Print Collector's Quarterly* II, pp. 232 (repr.), 241.

Dated 1855.

Bequest, Mrs. Kingsmill Marrs, 1926.

ROBERT NANTEUIL

France, 1623-1678

50 POMPONE DE BELLIEVRE

In this bust portrait Pompone faces three-quarters to the right. He has a mustache and a goatee and his hair is shoulder length. He wears a small skull cap and a velvet robe trimmed with ermine. An oval frame encloses the portrait and bears the inscription: *Natus Galliarum Princeps. Pomponius de*

Bellicvre Se. A coat of arms is centered below. Signed on plate: *Carolus le Brun pinxit. Robertus Nanteuil sculpebat.*

Line engraving. 2nd state. $12\frac{3}{4} \times 9\frac{11}{16}$.

LIT.: *A. L. A. Index*, p. 119. Elfried Bock, *Geschichte der graphischen Kunst*, Berlin, 1930, p. 356 (repr.). Bryan II, p. 198. Carrington, p. 207 (repr.); p. 209. G. Duplessis, *Catalogue des Portraits* . . . Paris, 1896, I, p. 300, No. 3888-8. Le Blanc III, p. 81, No. 35. Nagler XI, p. 213, No. 39. C. Petitjean and C. Wicker, *Catalogue de l'oeuvre gravé de Robert Nanteuil*, Paris, 1925, I, p. 129, No. 16; II (repr.). Robert-Dumesnil IV, pp. 39, 45, 67, No. 37. Charles Sumner, *The Best Portraits in Engraving*, N. Y., 1875, pp. 15-19 (repr.). Thieme-Becker XXV, p. 340. W. G. Manzies, "Some French Line Engravers, Part II," *The Connoisseur* XXII, p. 257. Louis R. Metcalfe, "Robert Nanteuil," *Print Collector's Quarterly* I, pp. 536, 554-555 (repr.).

Pompone de Bellièvre (1529-1607) was the first President of the Parliament of Paris. The print was executed after the painting¹ by Charles Lebrun in the Château de Chantilly. The second state is distinguished by the crochet after "sculpebat."

Bequest, Mrs. Kingsmill Marrs, 1926.

JOSEPH PENNELL

United States, 1860-1926

51 HALL DOOR, LINCOLN'S INN

The entrance to a Tudor building, with street lamps flanking the steps and an urn of flowers in the left foreground. Signed in pencil in lower margin: *J. Pennell. Goulding imp. Hall's Door, Lincoln's Inn.*

Etching. $10\frac{1}{16} \times 8\frac{9}{16}$.

LIT.: *Index of American Art* II, p. 141, No. 9. F. Keppel, *Joseph Pennell, Etcher, Illustrator, Author*, N. Y., 1907, p. 59 (repr.). Louis A. Wuerth, *Catalogue of the Etchings of Joseph Pennell*, Boston, 1928, p. 125, No. 363.

Dated 1905, the edition consisted of only 50 proofs, and the plate has been destroyed. Frederick Goulding was the printer.

Museum purchase, 1909.

¹F.-A. Gruyer, *La peinture au Château de Chantilly*, Paris, 1898, II, p. 176, No. 76.

PABLO PICASSO

France, 1881–

52 RECLINING NUDE

PLATE VIII

A female nude lying on her right side and leaning on her right elbow as she gazes off to the spectator's right. With her right hand and left arm she holds the drapery across her body. Signed in pencil: *P. Picasso*.

Lithograph. $11\frac{1}{4} \times 15$.

Lit.: B. Geiser, *L'oeuvre gravé et lithographié de Pablo Picasso*, Berne, 1932, No. 238.

Dated 1924.

Museum purchase, 1929.

GIOVANNI BATTISTA PIRANESI

Italy, 1720–1778

53 BASILICA DE S. MARIA MAGGIORE

The façade of S. Maria Maggiore. A coach, center, drawn by two horses, is halted at the broad steps leading up to the church. Many figures are scattered through the streets and along the steps. A large obelisk in the left foreground surmounted by a star and cross. Figures at fountain below.

Ins.: *Veduta della Facciata de dietro della Basilica de S. Maria Maggiore. / 1. Cappella de Sisto V. 2. Cappella di Paolo V. 3. Obelisco ritrovato fra le rovine del Mausoleo d'Augusto, e fatto quivi trasportare ed erigere da Sisto V. 4. Villa Montalto. / Presso l'autore a Strada Felice vicino alla Trinità dé Monti. A paoli due em ezzo. / Giov. Battista Piranesi Architetto dis. ed inc.*

Etching. $16 \times 24\frac{7}{8}$.

Lit.: Albert Giesecke, *Giovanni Battista Piranesi* (Meister der Graphik, IV), Leipzig, 1911, p. 50, No. 15. Hind, p. 229.

From the series "Vedute di Roma," two volumes with one hundred and thirty-seven numbered leaves. Composed, 1748–1778.

Bequest, Mrs. Kingsmill Marrs, 1926.



RECLINING NUDE BY PABLO PICASSO

CORNELIS PLOOS VAN AMSTEL

Netherlands, 1726-1798

54 LANDSCAPE IN TYROL

Steep crags and cluster of evergreens in right foreground. A view of mountains and valley at left, with groups of houses and churches scattered through the valley.

Crayon manner with aquatint. 2 plates. $10\frac{3}{8} \times 13\frac{1}{8}$.

After a drawing by Roelant Savery.

Bequest, Mrs. Kingsmill Marrs, 1926.

AUGUSTE RAFFET

France, 1804-1860

55 CATALANS SUR LA RAMBLA DE BARCELONA

A group of nine men conversing and smoking cigarettes. They are dressed in Catalonian costume with velvet breeches, gaiters, moccasins, a vest, white blouse, sash, headdress, and a long shawl over one shoulder. Signed, lower left corner of stone: *Raffet*.

INS.: *Paris. Leconte éditeur, Boulevard des Italiens 5. Paris, Lith. Auguste Bry, r. des Bac, n. 4 (Imp. par Eugène Bry). Catalans. Sur la Rambla de Barcelona.*

Lithograph. 11×8 .

LIT.: Beraldi XI, p. 90, No. 172. Henri Beraldi, *Raffet, peintre national (Librairie Illustrée)*, pp. 16, 34.

Bequest, Mrs. Kingsmill Marrs, 1926.

ODILON REDON

France, 1840-1916

56 CAIN AND ABEL

Abel, seen from behind, on the ground in a half sitting position. His left leg is stretched out to ward off the on-coming Cain who, with garments flying, grips a heavy club with both hands above his bent head. Signed in pencil: *Odilon Redon*.

Etching. $4\frac{3}{4} \times 7\frac{1}{4}$.

Lit.: A. Melléro, *Odilon Redon*, Paris, 1913, p. 89, No. 18 (repr.). Ehrich Print Gallery, *Catalogue, Exhibition of one hundred prints by Odilon Redon*, N. Y., Feb. 1919, No. 2.

One of an edition of twenty impressions dated 1886. Redon also executed a painting of this subject of which these figures are a detail in reverse. The painting is in the collection of Monsieur A. Leblond.

Museum purchase, 1919.

REMBRANDT HARMENSZ VAN RIYN

Netherlands, 1606–1669

57 YOUNG MAN MUSING

A young man seated, with head and shoulders facing left. He wears a coat with a fur collar, a scarf, and a cap. At the left, a few books on a table. Signed, upper left corner: *Rembrandt 1637*.

Etching. $3\frac{1}{8} \times 3\frac{5}{8}$.

Lit.: Charles Blanc, *L'oeuvre de Rembrandt* . . . Paris, 1880, No. 258. Bryan II, p. 384. A.-C. Coppier, *Les eaux-fortes de Rembrandt*, Paris, 1929, F 34 (repr.). A. M. Hind, *A Catalogue of Rembrandt's Etchings* . . . London, 1924, I, p. 81, No. 151²; II (repr.). A. M. Hind, *Etchings of Rembrandt*, London, p. 29, No. 139, pl. XVII. H. W. Singer, *Rembrandts Radierungen in 402 Abbildungen (Klassiker der Kunst)*, Stuttgart, 1906, p. 20, No. 268 (repr.). Wurzbach II, p. 431, No. 268.

Written on back: "rare et très belle épreuve. I. F. Linck, 70." The second state is distinguished by the dotted shading on the cheek and by the elimination of the second outline around the cap.

Bequest, Mrs. Kingsmill Marrs, 1926.

LUIGI SCHIAVONETTI

Italy, 1765–1810

58 LA JARDINIÈRE

A young woman is carrying a basket of primroses on her left arm and a small bouquet in her right hand. A small girl

and boy stand at the left and a dog at the right. The boy holds a basket on his right arm. A woman is seated at the right on a doorstep.

INS.: *Painted by F. Wheatley, R. A. Engraved by L. Schiavonetti. La Jardiniere. à Paris chez Bance Aine. Rue St. Denis, No. 214.*

Stipple engraving, colored. $16\frac{1}{2} \times 12\frac{1}{8}$.

LIT.: Malcolm C. Salaman, *Old English Colour-Prints*, London, 1909, pp. 22, 41; pl. XXV (repr.). Slater, p. 677 (under Wheatley).

Number one in a series after the paintings by Wheatley entitled "Cries of London." Other editions of this subject printed in London are called "Two Bunches a Penny, Primroses" or just "Primroses." A comparison of the Marrs impression with that reproduced by Salaman shows the former to be in reverse and the plate of slightly larger dimensions. The colors are less brilliant and show less contrast in tone. The yellow is omitted from the primrose blossoms. Bequest, Mrs. Kingsmill Marrs, 1926.

MARTIN SCHONGAUER

Germany, 1445-1491

59 CHRIST ON THE CROSS, WITH FOUR ANGELS

FRONTISPIECE

Four angels are receiving the blood of Christ in chalices. The Virgin stands at left with arms folded across her breast. St. John stands at the right holding a book. The background is a hilly landscape. Monogram in lower center. Watermark: triple mountain with cross and star.

Engraving. $11\frac{1}{4} \times 7\frac{5}{8}$.

COLL.: Fürstlich Hohenzollernsches Museum, Sigmaringen.

LIT.: Bartsch VI, p. 930, No. 25. Nagler XVII, p. 441, No. 25. Passavant II, p. 111, No. 25. Thieme-Becker XXX, p. 253. Max Geisberg, "Martin Schongauer," *Print Collector's Quarterly* IV, p. 113 (repr.). "Notes on Recent Accessions," *Worcester Art Museum Annual* I (1935-1936), pp. 58 (repr.), 60.

Museum purchase, 1934.

JOHANNES TEYLER

Netherlands, fl. 1650–1700

60 LANDSCAPE WITH CASTLE

PLATE IX

A castle stands on a rocky ledge in left background. Two trees in center, four in right background. Two figures are crossing a stone bridge, and two others walk along the river bank, left.

Color engraving. $10\frac{3}{4} \times 7\frac{11}{16}$.

Printed in browns and greens from one plate.

Bequest, Mrs. Kingsmill Marrs, 1926.

ANTONIO DA TRENTO (Fantuzzio)

Italy, ca. 1508–post. 1550

61 DIVINE HONORS RENDERED TO PSYCHE

Psyche stands in the right foreground before vases of burning incense. Groups of men, women, and children are at each side. Roman architecture forms the background. The composition is enclosed in an octagon within a square.

Chiaroscuro woodcut. 3 blocks (golden-brown, dark brown and black). $10\frac{11}{16} \times 10\frac{3}{8}$.

Exh.: Museum of Fine Arts, Boston, Oct.–Nov. 1939.

Lit.: Bartsch XII, p. 125, No. 26. Bryan II, p. 584. Meyer I, p. 726, No. 21 (Andreani). Slater, p. 313 (Fantuzzi).

After a drawing by Giuseppe Salviati (Porta).

Bequest, Mrs. Kingsmaill Marrs, 1926.

CORNELIS VISSCHER

Netherlands, 1629–1658

62 THE LARGE CAT

A cat, dozing with front paws slightly extended and back paws drawn up under her, faces toward the spectator's right.



LANDSCAPE WITH CASTLE BY JOHANNES TEYLER

A rat crouches in the left background. Signed on a flat stone in center foreground: *Corn. Visscher fecit*; and in center of lower margin of the plate: *C. Visscher excudit*.

Line engraving. 3rd state. $5\frac{11}{16} \times 7\frac{3}{8}$.

Lit.: Bryan II, p. 675. E. Dutuit, *Manuel de l'amateur d'estampes*, Paris, 1884-1887, VI, p. 480, No. 46³. Le Blanc IV, p. 133, No. 147. Nagler XXIII, p. 174, No. 179. William Smith, *Catalogue of the Works of Cornelius Visscher*, Bungay, 1864, p. 16, No. 46. Charles Sumner, *The Best Portraits in Engraving*, N. Y., 1875, p. 12 (repr.). Wurzbach II, p. 798, No. 153.

The third state is distinguished by the signature, which is changed from "fecit" to "excudit." The original sketch for this print is in the collection of Vos Jbz. It is executed with pencil and a reed pen and signed, *C. Visscher A° 1657*.

Bequest, Mrs. Kingsmill Marrs, 1926.

JAMES A. MCNEILL WHISTLER

United States, 1834-1903

63 ADAM AND EVE TAVERN

View of the backs of old buildings, seen across a river with barges and fishing smacks. One building, right center, bears the sign "The Adam and Eve Wine and Spirit Estab." Another, at left, "Old Ferry Wharf. J. Johnson. Coat Merchant." Unsigned.

Etching. $6\frac{7}{8} \times 11\frac{1}{8}$.

Lit.: Beraldi XII, p. 287f, No. 144. Elizabeth Luther Cary, *The Works of James McNeill Whistler*, N. Y., 1913, p. 108. Campbell Dodgson, *The Etchings of James McNeill Whistler*, London, 1922, No. 175; pl. 50 (repr.). Edward G. Kennedy, *The Etched Work of Whistler*, Grolier Club, 1910, No. 175. Frederick Keppel, *The Golden Age of Engraving*, N. Y., 1910, pp. 171 (repr.), 177. E. R. and J. Pennell, *The Life of James McNeill Whistler*, Phila., 1908, I, pp. 215, 280. Salaman, pp. 40, 254 (repr.). Slater, p. 680. F. Wedmore, *Whistler's Etchings, A Study and a Catalogue*, London, 1899, No. 144.

Museum purchase, 1908.

CHARLES WILKIN

British Isles, 1750–1814

64 VISCOUNTESS ST. ASAPH

A half-length portrait of a young woman seated and facing left. She wears a V-neck dress, long sleeves, wide bow sash tied in back, and a wide ribbon wound around her head. Her hair is in curls at the forehead and shoulder-length in back. Signed on lower margin of plate: *inted and drawn by J. Hoppner, R. A. Engraved by C. Wilkin.*

Stipple engraving. $8\frac{1}{2} \times 6\frac{3}{4}$.

LIT.: *A. L. A. Index*, p. 62. A. M. Hind, *Bartolozzi and other Stipple Engravers . . .*, N. Y., p. 9; pl. XXXIV (repr.). William McKay and W. Roberts, *John Hoppner, R. A.*, London, 1914, pp. 6–7. Freeman O'Donaghue, *Catalogue of Engraved British Portraits . . . in the British Museum*, London, 1908, I, p. 80 (Ashburnham). Malcolm C. Salaman, *Old English Colour Prints*, N. Y., p. 26. Slater, pp. 35, 687. Thieme-Becker XVII, p. 496.

Trimmed within plate mark. One of a series of ten reproductive prints by Wilkin entitled "Ladies of Rank and Fashion," published 1797–1803. The subject is Lady Charlotte Percy (1776–1862), Countess of Ashburnham and granddaughter of the first Duke of Northumberland. Hoppner's painting is dated 1794 and is in the collection of the Duke of Northumberland.

Bequest, Mrs. Kingsmill Marrs, 1926.

HENRY WOLF

United States, 1852–1916

65 ELIZABETH TUCKERMAN SALISBURY

A young lady, with hands folded in her lap, is seated in a chair facing slightly to the right. Her dress has a ruffled lace collar, a brooch, and short sleeves. She also wears lace in her hair. Signed in pencil in lower right margin: *Henry Wolf sculpt. Sept.–Oct. 1915.*

Wood engraving. $6\frac{1}{2} \times 5$.

Lit.: Ralph Clifton Smith, *Life and Works of Henry Wolf*, Champlain, 1927, p. 95, No. 720.

After the painting in the Worcester Art Museum by Gilbert Stuart.¹ This print was engraved for *Harper's Monthly* and appeared as one of a series entitled "Masterpieces in Galleries" on September, 1919, p. 482. Elizabeth Salisbury was the grandmother of Stephen Salisbury, who founded the Worcester Art Museum.

Gift, Henry Wolf, 1915.

ANDERS ZORN

Sweden, 1860-1920

66 ERNEST RENAN

Portrait of Renan seated at a desk in front of a fireplace, with his left side toward the spectator and his face in three-quarter view. Signed on plate, lower left: *Zorn*, 1892.

Etching. $9\frac{1}{4} \times 11\frac{1}{4}$.

Lit.: A. L. A. Index, p. 1216. Karl Asplund, *Zorn's Engraved Work*, London, 1920, No. 73. Beraldi XII, p. 308, No. 34. Carrington, p. 218 (repr.). Loys Delteil, *Le peintre graveur illustré, 19e et 20e siècle*, Paris, 1909, IV, No. 72. J. Nilsen Laurvik, "Anders Zorn; Painter-Etcher," *Prints and Their Makers*, (Fitzroy Carrington, ed.), N. Y., 1912, pp. 262-263 (repr.). Malcolm C. Salaman, *Anders Zorn*, London, 1925, p. 4; pl. 4 (repr.). Slater, p. 702. Wedmore, pp. 217-218 (repr.). Campbell Dodgson, "The Classics," *Print Collector's Quarterly* XXVI, p. 190 (repr.). Frederick Keppel, "Other Etchings from the Tracy Dows Collection," *Print Collector's Quarterly* I, p. 89. J. Nilsen Laurvik, "Anders Zorn, Painter-Etcher," *Print Collector's Quarterly* I, pp. 618-619 (repr.).

Ernest Renan was born in 1823 in the Breton town of Tréguier and died in Paris in 1892. He was a teacher and the author of numerous essays and books, some of which are "L'Avenir de la Science," "Mission de Phénicie," and the "Life of Jesus."

Bequest, Mrs. Kingsmill Marrs, 1926.

¹*Worcester Art Museum Bulletin* VI, No. 2, pp. 11-12 (repr.).

CHECKLIST OF PRINTMAKERS REPRESENTED IN THE MUSEUM'S PERMANENT COLLECTION¹

- | | |
|---|-----------------------------------|
| Ackerman (USA) | Babson, R. E. (USA) |
| Adams, J. A. (USA) 9 | Babson and Andrews (USA) |
| Agar, J. S. (BR) | Baker, I. H. (USA) |
| Aiken, Charles A. (USA) 2 | Baker, John (USA) |
| Aiken, James (USA) | Baker, W. J. (USA) |
| Aiken, Mrs. James (USA) | Baker, John and Andrew (USA) |
| Aikman (USA) | Baker, Smith and Andrew (USA) |
| Aitkin, Robert (USA) | Balch, Vistus (USA) 8 |
| Akin, James (USA) 11 | Balch, Rawdon and Co. (USA) 3 |
| Alix, P. M. (FR) | Balch, Cousland and Co. (USA) 2 |
| Allen, Joel (USA) 9 | Bannerman, J. (USA) 3 |
| Allston, Washington (USA) | Bannerman, W. W. (USA) |
| American Bank Note Co. (USA) 62 | Bannister, James (USA) 3 |
| Anderson, Alexander (USA) 27 | Barber, John W. (USA) 8 |
| Anderson, Hugh (USA) 8 | Barker, John W. (USA) |
| Andrews, Joseph (USA) 39 | Barker, William (USA) 5 |
| Andrews, Joseph and J. Duthie (USA) | Barnard, W. S. (USA) 2 |
| Andrews, Joseph and E. A. Fowle (USA) 2 | Barnard and Dick (USA) |
| Andrews, J. and H. W. Smith (USA) 3 | Barralet, John J. (USA) |
| Andrews and Ormsby (USA) 4 | Bartholemew (USA) 2 |
| Andreani, Andrea (IT) 12 | Bartolozzi, Francisco (BR) 267 |
| Annin, William B. (USA) 4 | Bartsch, Adam (GER) 3 |
| Annin and Smith (USA) 27 | Bassett, W. H. (USA) |
| Anonymous 244 | Bassett, Rawdon and Balch (USA) 2 |
| Anthony, A. V. S. (USA) 4 | Bassett and A. Willard (USA) |
| Archer, James (USA) 2 | Bather, George J., Jr. (USA) |
| Argus (BR) 7 | Bause, J. F. (GER) |
| Arms, John Taylor (USA) 4 | Baxter, George (BR) 9 |
| Armstrong, W. G. (USA) 5 | Beaman, A. C. (USA) |
| Aspruck, Franz (GER) 11 | Beckwith, H. S. (USA) 2 |
| Atwood, J. (USA) 2 | Beckett, Isaac (BR) |
| Aubert, Eugéné (FR) | Beham, Hans Sebald (GER) |

¹The figures after the names indicate the number of prints, if there are more than one.

Bell, C. M. (USA)
 Bell, Edward (BR)
 Bellange, Jacque (FR) 2
 Bennett, W. J. (USA) 12
 Berge, Pieter van der (NETH) 2
 Bicknell, W. H. W. (US)
 Birch, Thomas (USA)
 Birch, William (USA) 5
 Birch, W. and Co. (USA)
 Birch, W. and Son (USA)
 Blake, William (BR) 2
 Bloemaert, Frederik (NETH)
 Blooteling, Abraham (NETH)
 Bogert (USA)
 Bolswert, B. A. (NETH)
 Bolt, J. F. (GER)
 Bonnefoy, Jacques (FR)
 Bonnet, Louis (FR) 22
 Bouilliard, Jacques (FR)
 Bourlier, M. A. (BR)
 Bourne (USA)
 Bouvé, E. W. (USA) 9
 Bowen, Abel (USA) 32
 Bowen, J. T. (USA) 3
 Bower, John (USA) 4
 Bowes, Joseph (USA) 5
 Bowler, Thomas (BR)
 Boyd, John (USA) 19
 Boyd and Maverick (USA)
 Boynton, G. W. (USA) 4
 Bracquemond, Felix (FR) 3
 Bradley, J. H. (USA)
 Brangwyn, Frank (BR) 5
 Bridport, High (USA) 7
 Brightly (USA) 2
 Brooks (USA)
 Brown, Benjamin (USA) 2
 Brown, J. (USA)
 Brown, M. B. (USA) 2
 Brown, M. E. D. (USA) 15
 Brown, M. Lamont (USA)
 Bruen, R. C. (USA) 2
 Brunet-Debaines, A. (FR)
 Brunton, Richard (USA)
 Bufford, J. H. (USA) 12
 Bull, M. and T. Lee (USA)
 Burke, Thomas (BR) 3
 Burnet, John and Co. (BR)
 Burt, Charles (USA) 7
 Burt, Helen (USA)
 Businck, Ludwig (GER) 2
 Butterworth, A. H. (USA) 4
 Buttre, John C. (USA) 5
 Bylaert, J. J. (NETH) 6
 Cade, J. J. (USA)
 Callender, Benjamin (USA) 6
 Callender, Joseph (USA) 8
 Cammeyer, W. (USA) 2
 Campagnola, Giulio (IT)
 Campbell, J. K. (USA) 2
 Campbell, Thomas (USA)
 Capewell and Kimmel (USA) 5
 Carpi, Ugo da (IT) 7
 Cardon, Anthony (BR)
 Carré, Antoine (FR)
 Casilear, John W (USA) 6
 Cassatt, Mary (USA) 13
 Chambers, B. (USA)
 Chambers, Thomas (BR)
 Chapin, William (USA) 3
 Chapman, C. T. (USA) 2
 Chaponnier, Alexander (FR)
 Chapuy, J. B. (FR) 2
 Charbonnier, Anne (FR)
 Charles, William (USA) 6
 Charlet, N. T. (FR)
 Chartrand, S. S. (USA) 2
 Cheney, John (USA) 246
 Cheney, S. W. (USA) 15
 Chereau, François (FR)
 Childs, Cephas G. (USA) 10
 Childs, John (USA)
 Childs and Fairman (USA)
 Childs and Inman (USA) 13
 Childs and Lehman (USA)
 Childs and Steel (USA)
 Chodowiecki, D. N. (GER) 8
 Chorley, John (USA) 6
 Christ, J. F. (GER)
 Chubbuck, Thomas (USA)
 C. J. G. (BR)

Clark, John (BR)
 Clarke, Thomas (USA) 17
 Classen, W. M. (USA)
 Clay, Edward W. (USA) 5
 Clonney, J. G. (USA) 3
 Closson, W. B. (USA) 7
 Cobb, G. (USA) 2
 Cochín, C. N., II (FR)
 Cole, J. Foxcroft (USA) 5
 Cole, Timothy (USA) 5
 Colesworthy, S. H. (USA)
 Collet, J. (BR)
 Collin, Richard (NETH)
 Condé, John (BR)
 Cone, Joseph (USA) 7
 Cone, Joseph and Freeman
 (USA)
 Constans, C. (USA)
 Continental Bank Note Co.
 (USA) 2
 Cook, T. B. (USA)
 Cook, Rev. William (USA) 8
 Cooke, R. (USA) 2
 Cooke, W. J. (USA)
 Cootwyck, Jurian (NETH) 2
 Coriolano, Bartolommeo (IT) 17
 Cornelis, Lambert (NETH)
 Courty, Charles (FR)
 Coutellier, F. (FR) 2
 Cowee (USA)
 Cower, G. L. (USA) 2
 Cox, Thomas (USA)
 Cox, F. Cleveland (USA)
 Cranach, Lucas, the Elder
 (GER) 3
 Crowquill, Alfred (BR) 149
 Cruikshank, George (BR) 857
 Cunningham, E. B. (USA)
 Currier, Nathaniel (USA) 3
 Currier and Ives (USA) 4
 Curtis, J. (BR)
 Cushman, G. H. (USA) 2
 Cutting and Bradford (USA)
 C. W. (BR) 2
 Daggett, Alfred (USA)
 Daggett and Ely (USA)
 Daggett, Hinman and Co.
 (USA) 6
 Dainty, S. (USA)
 Dane, W. J. (USA)
 Danforth, Mosely I (USA) 12
 Danforth and Hufty (USA)
 Danforth, Bald and Co. (USA)
 2
 Danforth, Underwood and Co.
 (USA) 6
 Danforth, Wright and Co.
 (USA) 7
 Darley, Felix O. C. (USA) 23
 Dautrey, Lucien (FR)
 Davis, Warren B. (USA)
 Dawkins, Henry (USA) 3
 Dearborn, Nathaniel (USA) 23
 Debucourt, L. P. (FR) 61
 De Cernel, Marie-Louise (FR)
 Deeley, C. (USA)
 Delacroix, Eugene (FR)
 Delâtre, Eugène (FR) 3
 Delâtre, J. M. (FR) 2
 Del'Orme, E. H. (USA) 2
 Delpeck, F. S. (USA) 4
 Demarteau, Gilles, I (FR) 9
 Descourtis, C. M. (FR) 27
 Desnoyers, A. G. L. B. (FR)
 Devens, J. G. (BR)
 Dick, Alexander (USA) 14
 Dietrich, C. W. E. (GER) 5
 Dighton, Richard (BR) 8
 Dixon, John (BR)
 Dodson, Richard W. (USA) 6
 Doney, T. (USA) 2
 Doolittle, Amos (USA) 39
 Doolittle, Amos and Thomas
 Kensett (USA) 3
 Doolittle and Munson (USA) 6
 Dorsey, John S. (USA)
 Dougal, W. H. (USA) 10
 Downes (USA)
 Doyle, John (BR) 12
 Draper, John (USA)
 Draper, Welch and Co. (USA)

- Draper, Underwood, Bald and Co. (USA)
 Draper, Underwood, Bald and Spencer (USA) 4
 Drayton, J. (USA) 13
 Drevet, P. I. (FR)
 Drevet, Claude (FR)
 Dudensing (USA)
 Duplessi-Bertaux, J. (FR)
 Dunn, George and Son (USA)
 Dunnel, E. G. (USA) 2
 Dunnel, W. N. (USA)
 Dura, G. (IT)
 Durand, Asher B. (USA) 39
 Durand, John (USA)
 Durand, A. G., C. Wright and Co. (USA) 6
 Dürrer, Albrecht (GER) 4
 Durmer, F. V. (GER) 2
 Duterreau, B. (FR) 2
 Duthie, James (USA) 2
 Duthie and Schoff (USA)
 Duveneck, Frank (USA)
 Dyck, Anthony van (FL)

 Earlom, Richard (BR) 6
 Eby, Kerr (USA)
 Eckstein, John (USA) 3
 Eddy, Isaac (USA) 2
 Eddy, James (USA) 22
 Edelink, Gerard (FR)
 Edwards, J. C. (USA)
 Edwards, S. Arent (USA) 4
 Edwin, David (USA) 44
 Ehninger, J. W. (USA) 2
 Ellis, G. G. (USA) 17
 Ellis, W. H. (USA) 2
 Endicott (USA) 2
 Engelmann, Gottfried (GER)
 Esquire, E. A. (BR)
 Evens, T. A. (USA)
 Exilious, John G. (USA) 3

 Faber, John, II (BR)
 Fabri, Luigi (IT)
 Fabronius (USA) 2

 Fairman, Gideon (USA) 12
 Fairman, G. and C. G. Childs (USA)
 Fairman, Draper, Underwood and Co. (USA) 2
 Fairman and Maverick (USA)
 Fairman, Murray, Draper and Co. (USA)
 Fenderick, Charles (USA)
 Ferris, J. L. G. (USA)
 Field, Robert (USA) 3
 Fillebrown, F. E. (USA)
 Fitzpatrick, E. (BR)
 Fleet, Peter (USA)
 Flindt, Paul (GER)
 Folwell, Samuel (USA) 3
 Forrest, Ion B. (USA) 9
 Fortuny, Mariano, I (SP)
 Fossette, H. (USA)
 Foster, John (USA)
 Fournier, Mme. Felicie (FR)
 Fox, Gilbert (USA) 6
 Fowle, E. A. (USA)
 François, J. C. (FR)
 Frederick, John L. (USA) 2
 Freeman, F. O. (USA) 3
 French, Edwin D. (USA) 5
 French, I. F. (USA)
 Frieselheim, P. (BR)
 Fry, W. T. (USA) 2
 Furnass, John M. (USA) 3

 Gaillard, C. F. (FR)
 Galimberti, Francesco (IT)
 Galland, John (USA) 7
 Galludet, Edward (USA) 17
 Galludet, Elisha (USA) 2
 Gaugengigl, I. M. (USA)
 Gautier-D'Agoty, Armaud Eloi (FR)
 Gautier-D'Agoty, Edouard (FR) 10
 Gautier-D'Agoty, Honori Louis (FR) 5
 Gautier-D'Agoty, Jacques Fabien (FR) 4

Gautier-D'Agoty, Jean Baptiste (FR) 3
 Gaw, R. M. (USA) 2
 Gelle, Claude (Le Lorrain) (FR) 4
 Gengembre, J. Z. (FR)
 Getchell, Edith L. (USA) 6
 Ghandini, Allessandro (IT)
 Gilbert, G. (USA) 2
 Gilbert, R. S. (USA)
 Gillespie, W. (USA)
 Gillray, James (BR) 72
 Gilman, J. W. (USA) 7
 Gimber, Stephen H. (USA) 10
 Gimbrede, Joseph N. (USA)
 Gimbrede, Thomas (USA) 25
 Girsch, Frederick (USA) 4
 G. L. B. (USA)
 Gladding, K. C. (USA) 3
 Gleeson, C. K. (USA)
 Glover, D. L. (USA) 2
 Godbrecht, Christian (USA) 3
 Godby, James (BR)
 Godefroy, Adrian (FR)
 Godwin, Abraham (USA) 3
 Goltzius, Hendrik (NETH) 14
 Goodman and Piggot (USA) 5
 Goya, Francesco (SP) 7
 Graham, A. W. (USA) 4
 Graham, George (USA) 4
 Graphic Co. (USA) 2
 Gravesande, C. Storm Van's (NETH) 3
 Greatbatch, W. (USA) 2
 Greenwood, John (USA) 3
 Gregory (USA)
 Gridley, Enoch G. (USA) 10
 Gross, J. (USA)
 Gubitz, F. W. (GER) 3
 Guiguët (FR)
 Guyot, Laurent (FR) 3

 Haden, Seymour (BR) 3
 Haig, A. H. (BR) 46
 Haines, D. (USA)
 Haines, William (USA) 8
 Hall, Alfred (USA)
 Hall, Alice (USA)
 Hall, Charles B. (USA) 2
 Hall, George R. (USA) 3
 Hall, Henry B. (USA) 5
 Hall, Henry B., Jr. (USA) 3
 Halpin, Frederick (USA) 6
 Halpin, John (USA) 2
 Hamlin, William (USA) 22
 Hamm, Phineas E. (USA)
 Hammerton, P. G. (BR) 3
 Hamilton, H. (USA)
 Hancock (USA)
 Hanks, O. G. (USA)
 Hardie, Martin (USA)
 Harris, James (USA) 2
 Harris, Samuel (USA)
 Harris, Samuel, Jr. (USA) 7
 Harrison, Charles P. (USA) 3
 Harrison, Richard G. (USA) 3
 Harrison, Richard G., Jr. (USA)
 Harrison, William, Jr. (USA) 4
 Hartwell, A. (USA) 17
 Hassell, John (BR) 3
 Hatch, George W. (USA) 5
 Hatch and Smillie (USA) 2
 Hawksworth, J. (USA)
 Hay, DeWitt C. (USA)
 Hay, William H. (USA)
 Heath, W. (BR) 2
 Heineman, E. (USA)
 Henry, John (USA) 7
 Herhan, Elizabeth (FR) 2
 Herkomer, Herbert (BR)
 Hewitt (USA)
 Hibbert, U. (BR)
 Hill, James (USA) 7
 Hill, John (USA) 10
 Hill, Samuel (USA) 40
 Hills, J. H. (USA) 3
 Hingston (USA)
 Hinmen, D. C. (USA)
 Hinschelwood, Robert (USA)
 Hitchcock, D. C. (USA)
 Hodges, C. H. (BR)
 Hoffer, A. (USA)

- Hogarth, William (BR) 29
 Holl, William (BR)
 Hollyer, Samuel (USA) 3
 Holyland, C. I. (USA)
 Homer, Winslow (USA) 2
 Hoogland, William (USA) 14
 Hooker, William (USA) 13
 Hopwood, James (BR) 2
 Horgan, S. H. (USA)
 Horton, J. S. (USA) 5
 Hoskin, R. (USA)
 House, Timothy (USA) 8
 Houston, H. (BR)
 Houston, H. H. (USA) 4
 Hovenden, Thomas (BR)
 Howard, F. (BR)
 Hoyt (USA)
 Hufty, J. (USA)
 Humphry, F. (USA)
 Hunt, Samuel (USA)
 Hunt, William Morris (USA) 4
 Hunter, Thomas (USA)
 Huntington, E. (USA) 12
 Hurd, Nathaniel (USA) 7
 Hutton, J. (USA) 2
 H. W. (BR) 54

 Illman, Thomas (USA) 8
 Illman Brothers (USA) 2
 Illman and Pilbrow (USA) 15
 Imbert, A. (USA) 19

 Jackman, W. G. (USA) 6
 Jackson, J. B. (BR) 27
 Jacob von Strasburg (GER) 4
 Jacque, E. C. (FR)
 Janinet, François (FR) 18
 J. C. (BR)
 Jeghers, Christoffel (NETH)
 J. E. M. (USA)
 Jennys, Richard, Jr. (USA)
 Jewett, Charles A. (USA) 3
 J. H. (BR)
 J. L. (BR)
 Jocelyn, Nathaniel (USA) 3
 Jocelyn, Simeon S. (USA) 8

 Jocelyn, N. and S. S. (USA) 13
 Jocelyn, Draper, Welch and Co.
 (USA) 2
 Johnson, David G. (USA) 18
 Johnson, Thomas (USA) 7
 Johnston, D. C. (USA) 95
 Johnston, Thomas (USA) 4
 Jones, Alfred (USA) 3
 Jones, Benjamin (USA) 2
 Jones, Fitz Edward (USA) 5
 Jones, William R. (USA) 4
 Jones, Smillie and Hinschel-
 wood (USA)
 Jordan, Henry (USA)
 Jordan and Halpin (USA)
 Juengling, Frederick (GER) 11
 Jukes, Francis (BR)

 Kauffman, Angelica (GER)
 Kearney, Francis (USA) 30
 Keenan, William (USA) 9
 Kellerdaller, Daniel (GER)
 Kelley, Thomas (USA) 19
 Kellogg, J. G. (USA) 4
 Kelly, J. (USA) 2
 Kennedy, James (USA) 5
 Kennedy and Lucas (USA)
 Kensett, John F. (USA)
 Kensett, Thomas (USA)
 Kent, Rockwell (USA)
 Kidder, J. (USA) 2
 Kimberley, Denison (USA) 6
 King, F. S. (USA) 4
 King, G. B. (USA)
 King, James S. (USA)
 Kingsley, Elbridge (USA) 25
 Kinsey, Nathaniel (USA)
 Kinsey, Nathaniel, Jr. (USA)
 Knapton, Charles (BR)
 Kneass, William (USA) 20
 Knight, Charles (BR)
 Koevoets, H. and C. (USA)
 Kruell, Gustav (USA) 2

 Laborde, Leon de (FR)
 Laboureur, J. E. (FR) 2

Lalanne, Maxime (FR)
 Lançon, Auguste (FR)
 Lane, Richard T. (USA)
 Lane, Theodore (BR) 3
 Lane and Scott (USA)
 Lang, George S. (USA) 4
 Langlume (FR) 2
 Lansing (USA)
 Lapelletier (USA)
 Laquillermie, F. A. (FR)
 Lardy, F. G. (FR) 4
 Lasinio, Carlo (IT) 92
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 Lavigne (USA) 2
 Law, David (BR)
 Lawson, Alexander (USA) 26
 Lawson, Helen E. (USA)
 Lawson, Oscar A. (USA) 3
 Learned, A. G. (USA)
 Le Blon, J. C. (FR) 2
 Le Clair, B. (FR)
 Le Count and Hammond (USA)
 2
 Lee (USA)
 Leech, John (BR) 69
 Le Grand, Augustin (FR)
 Leggett, R. (USA)
 Lemet, L. (USA) 2
 Leney, W. S. (USA) 36
 Leney, W. S. and P. Maverick
 (USA)
 Leney and Rollinson (USA)
 Leoni, Ottavio (IT) 2
 Lepere, Auguste (FR) 2
 Le Prince, J. B. (FR) 2
 Le Sueur, Nicolas (FR) 10
 Le Sueur, Vincent (FR)
 Levachez, père et fils (FR)
 Leveille, Pierre (FR)
 Lewis, Allen (USA)
 Lewis, Frederick C. (BR) 4
 Lewis, J. (USA)
 Lewis, J. O. (USA)
 Longacre, James B. (USA) 20
 Longueil, Joseph de (FR)
 Love, G. (USA) 5
 Lownes, Caleb (USA)
 Lozowick, Louis (USA) 2
 Lucas, David (BR)
 Lucas, W. B. (USA) 2
 Lutma, Jan, II (NETH) 3
 Mackenzie, E. (USA)
 Madan, M. (BR)
 Madely, C. E. (BR)
 Main, William (USA) 5
 Malcolm, James P. (USA) 4
 Marcuard, R. S. (BR) 2
 Mariage, L. F. (FR) 2
 Marsh, Henry (USA) 9
 Marshall, William E. (USA) 4
 Martin, D. (USA)
 Martin, J. B. (USA) 3
 Mason, A. J. (USA) 2
 Mason, William G. (USA)
 Massard, J. B. R. (FR)
 Masson, A. (FR) 2
 Matisse, Henri (FR)
 Mattheus, Georg (GER)
 Maverick, Ann (USA)
 Maverick, Emily (USA)
 Maverick, Maria A. (USA)
 Maverick, Peter (USA) 35
 Maverick, Peter R. (USA) 11
 Maverick, Samuel (USA) 8
 Maverick, P. and Durand
 (USA) 13
 Maverick, Samuel and J. F.
 Morin (USA) 2
 Mc Ardell, James (BR)
 McCarty (USA)
 McClelland, D. (USA)
 McCormick, Howard (USA) 9
 McGoffin, John (USA) 4
 McRae, John C. (USA) 11
 Meadows, C. (USA) 2
 Meadows, R. M. (USA)
 Medairy (USA)
 Medairy and Bannerman (USA)
 Meinshausen, George (USA) 2
 Menageot, Robert (FR)

Meryon, Charles (FR)
 Mesier, E. S. (USA) 18
 Meyer, Henry (BR)
 Meyer, Hoppner (USA)
 Meilatz, C. F. W. (USA)
 Miller, W. (USA) 2
 Millet, J. F. (FR) 2
 Moffat, J. (USA)
 Molineux (USA)
 Monaco, Pietro (IT) 2
 Monks, J. A. S. (USA)
 Monsaldy, A. M. (FR) 2
 Moore, Isaac W. (USA)
 Moore, Thomas (USA) 13
 Morelse, Paul (NETH)
 Morghen, Raphael (IT)
 Morin, Jean (FR) 2
 Morin, J. F. (USA) 8
 Morret, J. B. (FR) 8
 Morse, Hazen (USA) 4
 Morse, Nathaniel (USA) 2
 Morse and Tuttle (USA) 3
 Moser, C. (GER)
 Mottram, C. (USA)
 Moulton (USA)
 Mulinari, Stefano (IT) 2
 Mulliken, Jonathan (USA)
 Mumford, E. W. (USA)
 Munson, Samuel B. (USA) 2
 Munson, S. B. and G. K. Still-
 man (USA)
 Murphy, J. P. (USA)
 Murray, C. O. (BR)
 Murray, George (USA) 7
 Murray, Draper, Fairman and
 Co. (USA) 2
 Muyden, Evert van (FR) 3

 Nanteuil, Robert (FR)
 Nash, Joseph (BR) 14
 Neagle, John B. (USA) 16
 Nelli, Niccolo (IT)
 Nesmith, J. H. (USA) 4
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